



VOL. I.

NEW YORK, FRIDAY, OCTOBER 1, 1880.

NO. 35.

CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, September 29, 1880.

THE failure of the "Sultan of Mocha" and the illness of Blanche Roosevelt, had the effect of prematurely ending the short season of light opera that had been planned for the Union Square Theatre. Such an announcement, so early in the season, is a sad one; but if it prove to be the only mishap that will have to be recorded the coming winter it will be well for all concerned. However opinions may be divided upon the worth of the music, upon the libretto everyone is agreed that greater rubbish never was set to music, or ever attained the dignity of a public performance.

"Lawn Tennis," at the Park Theatre, has already been adjudged one of the first successes of the season. But, even in this "peculiarity," the music is better than the libretto, which proves that there are more good music than libretto makers.

The second Sunday concert given at the Metropolitan Concert Hall, proved to be a better success than the first, although the same singers appeared at it. Paola-Marié sang "Connais tu le pays," from "Mignon," so well that the audience demanded an encore, which was accorded, but even this was not sufficient to satisfy her admirers, who compelled her to sing the favorite air "Les Trois Canards," without accompaniment. Mary-Albert evidently did better than she did the Sunday night previous, but her voice is neither strong nor penetrating, and, therefore, she could not battle successfully with the orchestra, which, now and then, overshadowed her. She gave "Il m'aime" from "Les Dragons de Villars," and, as an encore, "Le sentier couvert," both of which were favorably received. One of the best interpreted numbers was the duet "J'ose vous le dire," from "La Fille du Tambour-Major," sung by Mlle. Marié and M. Nigri. This was encored. M. Tauffenberger and M. Bernard each gave a song. The orchestral selections were: Overture, "Mignon;" potpourri, "Aida;" Arditi's gavotte, "L'Ingenue," as well as arrangements from the "Pirates of Penzance" and "Fatinitza." A large audience was in attendance, and enjoyed as much as possible what was offered for its appreciation and delectation.

Another American soprano, Marie Van, of Cincinnati, has made a successful début at the vast Politeama Theatre, Rome. This news is not so much in itself as that it points to the fact that America is continually giving birth to voices equal in strength and purity to those possessed by foreign singers whom the world hears so much about, but who, however, scarcely ever realize expectations when they make their appearance in this country and are subjected to a calm and unprejudiced critical judgment. America needs hearty support and sympathy while she is struggling for a high artistic existence. So far this "hearty support and sympathy" has been tendered her gifted citizens as much by foreign countries as by America itself. This is well. But this country should imitate Germany which has shown much wisdom in fostering native musical talent, and afterwards in appreciating

its efforts at their due worth. In thus acting is pre-eminence only to be attained, because a nation which does not rate art highly is scarcely likely to assume that commanding position with regard to it that do those people who have reached a loftier grade of civilization. If the aggregate sterling musical talent in America could be focused, as it were, the display would be such an one as to give the country cause for pride. Cliques and partisanship do greater damage than is commonly estimated, and retard the musical growth of single individuals as well as that of the country in general. But it seems that abuses may be abated by powerful measures, although they never can be thoroughly wiped out.

It was once said that Handel could set parliamentary speeches to music, which was, no doubt, very true, although he never did it. This peculiar and barren musical labor has been undertaken, according to a foreign paper, and by no other composer than Jean Jacques Offenbach. Sardou recently delivered a discourse on a certain important occasion, and sent a copy of the same to the above named composer, challenging him to set it to music. The challenge has been accepted by the prolific musician, who has already written one or two pieces to the first phrases of the speech. What next, in these days of curious proceedings? But this is only challenge No. 1. Challenge No. 2 has been also issued and reported. The young girl violinist, Teresina Tua, who recently left the Paris Conservatory with the chief prize in her possession, has received a challenge from another young girl violinist, Matauretta Torricelli, who wishes to convince the world of her superiority over Signorina Tua, so suddenly become famous. Why cannot New York artists get up a similar sensation? It would not matter whether the contestants are old or young, singers or players; the enjoyment would be all the same both to the judges and to the listeners. A contest between two rival orchestras would be a terrible war to witness. But who would like to predict and be answerable for the consequence?

New operas seem to be as plentiful in Italy as mushrooms. As a sort of proof of this assertion, a foreign paper contains the information that an Italian composer is writing a new work to be entitled "Doctor Tanner." Did I not predict that a very harvest of operas and operettas would appear treating of the exploit of Dr. Tanner? Why live in a world so given up to frivolity and burlesque? But concerning new Italian operas it really seems as if every one who chose to write an opera could get it performed. Notwithstanding that few of these operas live any length of time or become standard works, these performances stimulate composers to renewed efforts, and are a power in developing whatever latent talent there may be lying dormant in the musical youth of "the land of song."

The Academy of Music has been altered to suit Mr. Mapleson. It remains to be seen whether the two hundred and odd seats added will be regularly occupied, and thus contribute in a measurable degree to the income of the impresario. If so, Mr. Mapleson can afford to present large works in a fitting style, and make this season a notable one in every respect. Besides Boito's new opera, "Mefisto-

fele," he might make an effort to give a good representation of either Meyerbeer's "Prophet," "L'Africaine," or "L'Etoile du Nord." The latter work given with a good ensemble would make a fine spectacle, and could be depended on to draw crowded houses. "Le Prophete" also would prove a great attraction. It would be almost equal to a new work as regards novelty. Of course, unless such operas were represented in magnificent style, with full appointments and eminent artists, it would be preferable to let them rest in peace and (to opera-goers here) obscurity. Indications already point to the fact that a more satisfactory season of Italian opera will mark the present year than any of the preceding seasons given under Mr. Mapleson's management. High class performances rarely lack the encouragement and support they deserve, and never will; while ordinary or medium entertainments invariably suffer for a lack of patronage, as they generally deserve.

Mr. Bial is bent upon giving encouragement to native and resident artists, both executants and composers. His success is assured, if not the success of those whom he presents to the public.

Dudley Buck's new opera, "Deseret," deals with Mormonism, which is at once a grave and a funny subject. The music can scarcely be other than interesting, coming from the pen of so excellent a composer as Mr. Buck, unless he has made the mistake of aiming too high. Monday week, October 11, will see its first performance. Talmage ought to attend on this occasion, after delivering his sermon of last Sunday.

CHRONICLER.

Art and Trade in Elmira.

[CORRESPONDENCE OF THE COURIER.]

ELMIRA, N. Y., Sept. 25, 1880.

MUSICAL matters have been scarce here since you last heard from me, but prospects are brightening. With the coming fall weather come the show people, and the opera house is already engaged by a number of "first-class companies, viz.: "Humpty Dumpty" Troupe, Coudock and the Madison Square Theatre Company who play "Hazel Kirke," Maggie Mitchell, Georgia Minstrels, Mary Anderson, Mr. and Mrs. Geo. Knight in "Otto," Clinton Hall's "Strategists," "Buffalo Bill," Mrs. Scott Siddons, &c. There have been no concerts here for several months; consequently the one advertised for Monday night at the College Chapel ought to draw a good share of patronage, although the "stars," with the exception of Signor Belari, have been before the public on several other occasions.

The last named personage is advertised as being a real live Duke, a nephew to Count So-and-so, second husband of Queen Christina, of Spain. Now, the idea is a capital one to advertise the Count's pedigree. This community very seldom enjoys a visit from such a distinguished personage as a Duke, and the manager of the concert, to be on the safe side, has stated that only a limited number of tickets will be sold, thus avoiding the great rush that would have otherwise occurred.

Trinity Church, in this city, has finally settled upon an organist—A. W. Diller, of Brooklyn, N. Y. The papers here have given him a good start by heralding him to be one of the finest organists in this country;

he is also announced to be a superior pianist and vocal instructor. He will be a welcome acquisition to the musical fraternity. I cannot tell at this writing if the choir of the church will be composed of boys, or if it will be a volunteer or paid quartet. The old adage that "Those who wish to dance must pay the fiddler" holds good in this case. Fifty dollars a year is rather a small compensation for a good singer in a first-class church that boasts of having the richest congregation in the city.

Great credit is due to R. Cargill, who has been the organist of that church for nearly seven years, and who has labored very diligently to make the musical part of the service a prominent feature. He, by the way, has accepted a call from the Lake Street Presbyterian Church, in this city, to become its organist for the ensuing year.

Mrs. Mastin has resigned her position as organist of the First Methodist Church. Miss Louisa Brown, a musician of much talent, is very likely to secure the position.

Elmira's pioneer music dealer and piano manufacturer, Jacob Greener, has succeeded Frost & Longstreet in the agency of the "Chickering pianos." He has sold two uprights in four days, which is a good commencement. The baby grands of Mr. Greener's own manufacture will be ready for inspection in about three weeks. Mr. Greener has secured the services of a New York lawyer to prosecute all manufacturers who have infringed on his "soft pedal patent." Several leading New York and Boston firms have preferred the more amiable way of coming forward "like a little man," and settling up, the rest will undoubtedly follow suit.

Mr. Merkle, one of our best musicians, has gone to Philadelphia to live. What is Elmira's loss is Philadelphia's gain.

Wm. King, Elmira's organ builder, has been busy all summer. He has just finished a small organ for Burdett, N. Y., and he is now engaged on a large two-manual organ for the Catholic Church in Lockport, N. Y. I shall give the scheme at a future time.

WM. C.

A Young Violinist in Milwaukee.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., September 25, 1880.

THE musical event of the week has been the first appearance of Gustav Bach, solo violinist, after a course of three years at the Conservatory of Music, Leipzig, assisted by the following soloists and Bach's grand orchestra: Mrs. Florence Forbes, soprano; Jacob Beyer, tenor; A. G. Bodden, baritone; P. G. Faville, basso; E. Luening and Otto V. Gumpert, pianists; Ch. Bach, musical director.

PROGRAMME.

1. Overture, "Magic Flute".....Mozart Orchestra.
2. Air from the opera "Euryanthe".....Weber Jacob Beyer.
3. Concerto Militaire.....Lipinski Gustav Bach.
4. "The Separation".....Rossini Mrs. Florence Forbes.
5. Scherzo, Assai Vivace, from the A Minor Symphony.....Mendelssohn Orchestra.
6. Introduction, "Lohengrin".....Wagner Orchestra.
7. Recitativ and Arioso, "Hamlet".....A. Thomas A. G. Bodden.
8. { a Elegie }.....Gus. Bach { b Arioso } Gustav Bach.
9. "I Fear No Foe".....Pinsuti A. G. Faville.
10. Overture, "Leonore".....Beethoven Orchestra.

Mr. Bach is still quite young, but is already a genuine artist; his performance was all that could be expected, and was very satisfactory, both in technique and interpretation. His tone is good, and reasonably broad and full, and his execution of the difficult Lipinski concerto was every way creditable. His own compositions were very pleasing and well written, and delivered with a fine cantabile and with excellent phrasing. The other soloists bore themselves well, though Mr. Bodden was suffering from hoarseness; and the orchestra played much better than usual.

John McCullough has played here this week in "Virginius," "Othello," "The Gladiator," "The Lady of Lyons," and "Richard III.," with a very good com-

pany—Kate Forsyth being leading lady and Fred. B. Warde principal male support. Mrs. Foster's *Emilia* is also worthy of special mention.

I am more and more impressed with the noble simplicity, repose and moderation of Mr. McCullough's acting, especially in "Virginius" and in "Othello." It is difficult to imagine how his conception and interpretation of either of these parts could be improved.

The Academy has had the Georgia Minstrels this week.

The condition of the music trade is excellent throughout. Mr. Rohlfing reports numerous sales of Steinway pianos, and other leading makes are doing well. Everything looks well for the immediate future.

I have lately examined a book on the principles of pianoforte technique, by C. H. Howard, director of the Michigan Conservatory of Music. It is not a collection of technical exercises; contains, in fact, no exercises at all, but has for its object the complete formulation and systematic presentation of the principles on which technique is based, and a complete classification of all the motions used in piano playing, with a minute analysis of them in their most elementary processes. This aim is sufficiently comprehensive and thorough; and the writer has certainly so far realized it, at any rate, as to make his work worthy of the careful attention of every piano teacher. In his preliminary statement of principles he is sometimes vague, and the style throughout is that of a musician who has something to say, rather than that of a writer by profession, with constant opportunity for practice in expressing himself; but his presentation of his thought is, in the main, clear and intelligible, and cannot fail to interest intelligent teachers, though they may not accept all his practical conclusions.

Perhaps I may be allowed space here for a quotation or two:

"A technique, which shall be perfectly available for the demands of artistic performance, requires attention to four principal departments: 1. Position; 2. Tension; 3. Motion; 4. Application of Force."

Then follows a minute analysis and detailed treatment of each of these subjects. Under "Motion" I find the following: "All motion has three principal mental requisites—1. Correct apprehension; 2. True judgment; 3. Precise direction." * * * * *

"The mechanical requisites of motion are the following: Capacity, precision, independence and facility."

These may serve as specimens of the plan and method of treatment, which are certainly unique and valuable.

Perhaps the most conspicuous deficiency of the book is the absence of all allusion to so important a means of acquiring technic as the two-finger exercise, developed so admirably and elaborately in "Mason's Pianoforte Technics."

I have also lately obtained a new book by W. S. B. Mathews, entitled, "How to Understand Music," a series of object lessons and essays on the form and context of music, which ought to be in the hands of every musician, pupil and amateur. I will give you a more detailed account of it by and by. F.

Baltimore Sesqui-Centennial.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, Md., September 28, 1880.

AFTER all there is to be a proper recognition of the 150th anniversary of the settlement of Baltimore. The festivities will commence on October 11, and continue until 12 P. M. on October 19, when on the evening of the last day the city will be brilliantly illuminated. Up to the present time nearly \$20,000 have been subscribed. The musical features will be given by the Liederkrantz, Arion, Harmonie, Germania Maennerchor, Frohsin, Fidelio Quartet, Concordia Liederkrantz, Beethoven Maennerchor, and Euterpe singing societies, at the Schuetzen Park on October 11. It is due to the Germans that we are to have a sesqui-centennial anniversary. The Americans apparently dropped the matter when the Germans called a meeting and sent a communication to the Mayor of their determination to commemorate the day upon which Baltimore was settled.

This brought things to a climax, and then it seemed

that everyone was doing his best, in his own way, to help matters along; thus it is. The like will never be seen in Baltimore again. Immense preparations have been and are still being made on all sides. There is but one thing that a Baltimorean can talk about now, and that is the contemplated sesqui-centennial.

This is the programme for this week:

MONDAY, OCTOBER 11.

Illustration of the history and progress of the city of Baltimore, by allegorical tableaux—Procession of the German associations, the trades and industrial and mechanical interests—An oration by Col. J. Thomas Scharf in the English, and Col. Frederick Raine in the German language, at the Schuetzen Park.

TUESDAY, OCTOBER 12.

Morning—Parade of the Order of Ancient Free and Accepted Masons, Knights Templars, and the public and private schools children.

Afternoon—Meeting of the Historical Society at the Academy of Music, with oration, tableaux and music.

WEDNESDAY, OCTOBER 13.

Parade of the State, city and visiting military organizations, city and visiting fire departments, police department, letter carriers and telegraph messenger boys.

THURSDAY, OCTOBER 14.

Parade of Catholic Knights, and all of our benevolent, religious, social, medical and temperance societies and orders.

FRIDAY, OCTOBER 15.

Parade of Knights of Pythias, Independent Order of Odd Fellows, Red Men, Harugari, Heptasophs, Knights of the Golden Eagle, Independent Order of Mechanics, Druids, Royal Arcanum, Knights of Honor, and all other secret orders and societies.

SATURDAY, OCTOBER 16.

Parade of colored Masons and all colored social and benevolent organizations, societies and orders.

TUESDAY, OCTOBER 19.

General illumination of the city and pyrotechnic display in commemoration of the one hundred and fiftieth anniversary of the founding of Baltimore city, and of the ninety-ninth anniversary of the surrender of Lord Cornwallis at Yorktown.

I will give the programme of music rendered and everything appertaining thereto after the anniversary.

The different theatres have only had medium houses so far, except during Joe Emmet's engagement, when the audiences were a great deal better than the man deserved.

The following are the attractions for this week: Academy of Music, "Drink;" Ford's Opera House, Hickey's Flock of Geese Company; Albaugh's Holiday Street Theatre, "A Golden Game;" Kernan's Monumental Theatre, "Our Girls;" Front Street Theatre, "Skeleton Hand." R.

St. Louis Excitements.

[CORRESPONDENCE OF THE COURIER.]

ST. LOUIS, Mo., September 27, 1880.

THE cold wave which struck St. Louis at the beginning of last week swamped the garden concert and open air opera. At Uhrig's Cave the audience was so small on several evenings that I refrain from giving the exact number.

With the exception of the operas given at this resort (they were well put on the boards and well performed), there has been only little, strictly musical that is worthy of special mention.

On Wednesday evening the long-heralded concert of Lizzie Priest came off at Mercantile Library Hall. The audience was not very large, but attentive and appreciative. Some of the best numbers on the long programme were much applauded. The many friends of Miss Priest who were present were well pleased with her performance at the piano. Her assistants acquitted themselves well; notably, Mrs. Lizzie Boer (soprano), and Oscar Stein (baritone). Miss Priest left for New York the day after the concert to resume her musical studies there.

The event of the week among the musical people was the silver-wedding celebration of Professor S. B. Sauter, one of the oldest and best known music teachers and violinists in this city. The large number of musical friends who came to pay their respects, kept the parlors and rooms continually crowded until long after midnight.

The Haydn Orchestra, of which the professor is director, tendered him the compliment of a serenade and presented him with a director's baton of ebony with solid silver mountings of elegant design and workmanship. The orchestra on this occasion made a fine appearance, with 35 instruments, music stands, torches, &c.

In the dramatic line we are kept well supplied. The eccentric comedy "Photos" by the Harrison

drew large houses at the Olympic Theatre. It was a good entertainment throughout, but why it should be called "eccentric comedy" I cannot understand, as it savors more of the variety entertainment, minus the short skirts and burnt cork.

An immense audience witnessed the opening performance at the Theatre Comique last week, where a variety entertainment of unusual excellence is offered every night.

At Pape's Theatre we have had Rial and Draper's "Uncle Tom's Cabin" during the week; with matinees every day. At both performances the theatre was crowded to its utmost capacity. The popular prices adopted by this combination were, very evidently, the cause of such large attendance.

Rial and Draper's great success here this week should be a lesson to our other managers, as it argues strongly in favor of cheaper prices of admission to theatres, concerts, operas, &c.

Business is excellent; every branch of trade is active, and some of our larger houses are worrying their forces until 11 o'clock every night.

Read & Thompson, A. Shattinger, Mersul & Sons, and others will have a fine display of pianos and organs at our great fair which opens on Monday, October 4.

Olshausen & Kieselhorst will exhibit a fine line, including a "Grand" of the celebrated "Sohmer" pianos.

N. Lebrun will make his usual fine display of brass instruments.

Our merchants expect a large trade during "Fair week," and, altogether, think that this will be the most prosperous season for years. A. N. DANTE.

Gossip from Richmond.

[CORRESPONDENCE OF THE COURIER.]

RICHMOND, Va., September 27, 1880.

THE theatrical season was opened here on the 23d by J. T. Ford's Comedy Company, which came for three performances, appearing in "Fun on the Pacific," "School" and "The Two Orphans," to large audiences. The company, though small and weak, met with a very kind reception. Its Southern route will extend as far as Atlanta, Ga., returning to Baltimore on October 11, and will open there on that date for an indefinite period. Herbert Archer and wife, *nee* Belle Mackenzie, closed their engagement here with Mr. Ford, and will return North.

The "Tourists" (Smith & Mestayer's) opened to-night for four performances to a good house. On October 4 Frank Mayo will be here, to be followed by Adelaide Belgarde on the 11th, and the "Strategists" on the 18th.

The "Mozart Musicale" on the 23d was well attended, and fear of trespassing on your space prevents me from giving its programme in full. Mr. and Mrs. Bernard are now located here and have charge of the Mozart chorus. They are also giving music lessons, and appear once a month in light opera.

Manager Siegel has just returned from New York, having perfected arrangements for the appearance of the Spanish Students and other attractions. B.

Bay City as a Show Town.

[CORRESPONDENCE OF THE COURIER.]

BAY CITY, Mich., September 27, 1880.

THE theatrical season has opened upon Bay City, and the amusement lovers are well pleased with the many good things the enterprising managers of the Opera House have in store for them.

September 10 the Berger Family gave a very pleasant entertainment to a small but attentive audience.

On September 13 Emma Abbott made her first appearance before a Bay City audience in opera. She gave an entertainment, with her concert troupe, some three years ago, and made so many friends here that she was welcomed this time with a very large and enthusiastic house. The opera chosen for her evening here was "Maritana," she in the title rôle of *Maritana*, supported by the old favorites, William Castle and Zelta Seguin, with a chorus of thirty voices.

On September 22, Haverly's Genuine Colored Minstrels gave one of their irresistible entertainments

to a house packed from gallery to parquette. Their street parade was very good and drew well.

We had Bartley Campbell's beautiful comedy drama, "The Galley Slave," on September 23. The company will come again in December, and another full house will greet them then.

Forepaugh's great circus exhibited in Bay City on September 25. The street parade was a fine one, and thousands attended the show.

Donavin's Original Tennesseans' Colored Concert Company will appear in the Opera House for the first time.

Barney McCauley as *Uncle Dan'l* in "A Messenger from Jarvis Station," will make his debut to a Bay City audience on October 5.

Joe Murphy in "Shaun Rue" will greet us on October 6. Mr. Murphy is an old-time favorite with playgoers of Bay City, and he will find a full, hearty welcome awaiting him here.

Truly, Bay City is getting to be quite a "show town." PRESTO.

Goings and Comings at Hamilton.

[CORRESPONDENCE OF THE COURIER.]

HAMILTON, Canada, September 27, 1880.

"THE great and only Herrmann" has come and gone and the Academy of Music has been handed over to the "tender mercies" of Jos. Murphy. Herrmann's engagement was a successful one. He played to crowded houses every night except Saturday, when the Thirteenth Battalion Band's concert at the drill-shed drew the crowd away. As usual, the local papers have teemed with accounts of "Herrmann's pranks" (25 cents per line *agate* measure), and his practical jokes have become the talk of the town. Here is one I copy from a *Times* of Wednesday last:

ONE OF HERRMANN'S PRANKS.—Quite an amusing scene occurred in the billiard-room of the Royal Hotel this morning. Herrmann, the magician, accompanied by Mr. Pitou, of the Grand Opera House, Toronto, entered, and after being introduced to a number of gentlemen present who were playing billiards, Herrmann reached over the billiard table and suddenly the whole of the balls disappeared. He then took one from the pockets of each of the gentlemen present. He then swallowed the balls in rapid succession, and remarked, "There they are," pointing to the table. All present looked, and sure enough, there were the four balls in the exact position from which he had taken them. He then offered to bet any one of the gentlemen that he could make him swallow the cue, but the gentleman declined, saying he preferred to treat the party.

The paragraph is an awkwardly written one, but contains more lies than any of the others I have before me, and so I make use of it.

The Thirteenth Battalion Band's concert at the drill-shed on the 25th drew a large crowd. Here is the

PROGRAMME.

1. March of the Israelites (Eli).....Sir M. Costa
2. Waltz, "Baden-Baden".....Basquit
3. Theme and variations for clarinet.....Bressant
4. Selection (No. 2) "Nabuco".....Verdi
5. Overture, "Oberon".....Weber
6. Fantasia, "Erin".....Basquit
7. Galop, "Semper Paratus".....Robinson

"God Save the Queen."

The Governor General's attendance at it was the main attraction.

Joe Murphy opens this evening for three nights in "Kerry Gow" and "Shaun Rue;" Remenyi on the 30th, and Lotta (You have heard that joke about Lotta and her Lotta husbands, haven't you?) on October 1 and 2; Minnie Palmer comes on October 8 and 9.

QUIZ.

Burlington's Bills.

[CORRESPONDENCE OF THE COURIER.]

BURLINGTON, Ia., September 26, 1880.

NELLIE HALL'S complimentary concert was attended by a small but appreciative audience. Professor Roney made his first appearance, and impressed his hearers quite favorably. Professor Richards played unusually well. The Misses Kline sang as they always do, excellently, and their numbers were the most enjoyable of all. Nellie Hall evidently pleased her friends; the generous applause testifying it. She left for the East last week to pursue her musical studies.

By far the best entertainment we have had in a long time was given by Hoey & Hardie's Dramatic Com-

bination on last Wednesday evening. The play, "Child of the State," written by Mr. Hoey, is certainly good, and it was done in good style, and the large audience appreciated their efforts. Messrs. Hoey and Hardie in the title rôles carried the audience by storm, both doing some fine dancing, their support being excellent. When they return Union Hall will not hold the crowd that will go to hear them.

Buffalo Bill Combination drew the largest house of the season on last Friday evening.

Gus Williams will play "Our Senator" to-morrow night.

We shall have Rial's "Humpty Dumpty" on the 30th.

Our teachers are all very busy and the music trade is apparently splendid. MAX.

Not Favorably Impressed with St. John.

[CORRESPONDENCE OF THE COURIER.]

AMONG other places that I visited in the New Dominion was St. John, N. B. From all that I could gleam from well informed sources, the effects of the disastrous fire of 1877, greatly increased by some sad mistakes and speculations that were made in the line of rebuilding the city, are still telling hardly upon it financially, and, it is thought, are likely to continue for some time to come. In the musical line it is very remarkable that, notwithstanding the financial depression so long in existence, so many persons are engaged in the piano, organ and sheet music business, and it is not only the regular music dealers that are concerned in this branch, but also some booksellers and stationers. So great is the competition that, I was informed, some music books could be had after paying duty and other expenses cheaper there than in New York. It is not long since the music market was flooded with a large bankrupt stock, not only of sheet music, but also of instruments and general musical merchandise, which was supplemented by a further supply from the Ontario side of the province. More astonished still was I when informed that quite recently another store in the same line found it advisable to close up business here, taking with it the Steinway and Chickering agency, which houses now have no visible representative in St. John. Other makers, however, have been introduced in their place, and, if report be true, more are to come. All things considered, I have concluded that St. John as it now is can be no bonanza for either the music trade or the profession. In the way of organs and organ music I have not much to record.

The largest organ so far in the province of New Brunswick is to be found in the Roman Catholic Cathedral at St. John. It was built recently at Huddersfield, England, by Conacher & Sons, has three manuals and is a powerful instrument. The next in order is another three-manual organ in the handsome Cathedral at Fredericton, the capital of the province. Of its musical excellence I did not hear a very high report.

A new and handsome church, to replace the old Trinity, burnt down in 1877, is nearly completed at St. John, and Dame Rumor has it that there is a probability of a third three-manual organ with all the latest improvements being erected there. Time will tell. This is the church which I was informed has not only a chief preacher but also a chief musician in holy orders, who considers himself eminently competent to fill the pulpit and to select the music, teach the choir and the organist (a professional one at that), when so disposed, and tamper even with the works of competent composers when occasion offers. Happy choir and organist. I wish them all great good luck. I can easily see that, although that great text "Do unto others," &c., may be preached, it is not always practiced even by those who preach it. So much might be said on this subject that I drop it with this remark, which, after many years of experience, I find to be correct, "Mind your own legitimate business and let that of others alone." If you are a church musician don't trouble the pulpit. They have a strange custom in the Dominion of asking "What is it for?" if a concert happens to be announced; thus indicating that there must, of necessity, be some charitable object or there should be no concert. As is usual in

these times, there are almost as many teachers of music (socially) as there are pupils, and the cheapest is, with a large part of the community, just as competent to teach as the dearest. In St. John, N. B. (not St. Johns, of Quebec, or of Newfoundland), drugs and music seem to be very strangely linked together, for I found concert tickets and plan of building to be had chiefly at a drug store, although there are so many music stores there.

MUSICAL TRAVELER.

Trade in Boston.

THE COURIER reporter called upon several of the leading manufacturers of Boston, last week, to ascertain the state of trade. The first place visited was the warerooms of Henry F. Miller, on Washington street.

Henry F. Miller, Sr., was absent from the city, but his eldest son, Henry F., Jr., was found seated at his desk, trying to dispose of a huge pile of letters which were heaped up before him.

"You see that," said he, pointing to the letters; "that's the way it is all the time; letters keep coming in so rapidly from all parts of the country that we cannot find time to answer them."

"Business must be good?"

"Yes; we are having a larger trade than we have ever had before; we are holding our New England trade solid, and from the way orders are pouring in from the West our increase in business, this year, promises to be very large. We are continually extending our agencies among first class dealers who are pushing our pianos for their 'leaders' with great success. We are also having numerous applications for pianos for concerts."

"How are collections?"

"Collections are reasonably prompt; there is more money to buy pianos now than there has been for five years past."

"How are prices?"

"Prices are firm and, we think, will remain so. There is no reduction in the price of materials, and skilled labor cannot be hired at any lower rates than last year—consequently we think the market will remain firm."

The reporter next visited the warerooms of Woodward & Brown, where he found two or three customers looking at pianos and every one generally busy. In answer to his inquiry about business they replied that business was excellent, much better than at this time last year. Their greatest trouble, they feared, would be to get pianos enough to supply their trade.

The next call was made on the Emerson Piano Company, where Mr. Carter was found looking cheerful and happy. "We will have our new factory completed now in about a week's time," he said, addressing the reporter, "and then you will see some business done. We are turning out about fifty-five a week now, but as soon as we get into the new factory we will turn out seventy-five."

"How large is the new factory?"

"The new factory is 75 by 75."

"And the old?"

"The old shop is 525 feet long by 75 feet wide, making, with the new, a frontage of 600 feet."

"It doesn't look as if business was very dull with you."

"Well, I should say not; we are behind our orders, and shall be very glad when we are able to send the goods out faster."

At Geo. Woods & Co.'s Mr. Carter was away; but the gentleman who had charge said business was very brisk, and that they were turning out 100 organs per week.

Vose & Son said that they were very busy, and from the indications and letters they were receiving were afraid they would run as short of pianos as they did last year.

.... "Fatinitza," as presented at Booth's Theatre, is rather comic opera than opera bouffe. And the effect is readily visible among the audience. Charming and sparkling as this little gem of Von Suppe's was originally, it nevertheless required trimming and local embellishment to make it attractive to New York theatre goers. In the endeavor to purify it the Boston Company have in reality enriched it.

Kirkman & Son, London.

THE oldest of the existing firms is undoubtedly Kirkman's, which, although it did not begin to manufacture pianos until early in the present century, has been established in London about a century and a half. Mr. Hipkins, a valued member of the house of Broadwood's, and a great and unbiased authority, reminds us that Jacob Kirkman, or Kirkman, is stated by Burney to have arrived in England about 1740, but that the date is obviously too late. We believe the founder of Kirkman's firm actually arrived in London about 1725, and that he was in business in 1730. He died in 1778, and though he arrived in England without a penny in his pocket, he left a fortune of £200,000. At least one harpsichord of Jacob Kirkman is still extant, in the possession of C. K. Salaman, late honorary secretary of the Musical Association, and it bears date 1768. It is interesting to note that Jacob Kirkman was, after he came to England, the apprentice of Tabel, a Flemish harpsichord maker, who had brought to London the traditions of Ruckers of Antwerp, and who also had an apprentice, Tschudi or Shudi, the founder of the house of Broadwood. The first Kirkman married Tabel's widow, and it is stated that he proposed at breakfast-time and married the dame before high noon on the same day. By this he secured the business. He died in 1778. Burney, in Rees' 'Cyclopædia,' gives Jacob Kirkman's harpsichords high praise, regarding them as more full in tone and durable than those of Shudi. These instruments retained certain features of the Antwerp model, as late as 1768 preserving Andre Ruckers' keyboard G-F (nearly five octaves), with the lowest G sharp wanting. This, as well as the retention of the rosette in the sound-board, may be seen in Mr. Salaman's Kirkman harpsichord of that year, in which we find King David playing upon the harp between the letters I and K. Dr. Burney met with no harpsichords on the Continent that could at all compare with those made in England by Jacob Kirkman and his almost life-long competitor Shudi.

Jacob Kirkman was succeeded by his nephew Abraham, whose son and successor, the first Joseph Kirkman, first introduced the pianoforte into his workshop. On October 14, 1816, we find (No. 4,068) the first patent in pianos by the firm of Kirkman.

It consisted "in applying to pianofortes 'one of the strings or wires which are commonly made use of to produce each tone or note, and are usually tuned in unison' in such a manner 'as to enable it to be tuned an octave higher than the other two, and at the same time to keep it on a level with the other string or strings so as to allow the strings which are used to produce each tone or note to be struck at the same time and by the same hammer without making any alteration or addition to the usual mechanism or action whereby the hammers are moved.' In upright cabinet and horizontal pianos, in addition to the usual bridges, viz., the 'unison' bridge and bridge on the wrest plank, there is inserted a 'third bridge' (called the 'octave bridge') of the same height as the unison bridge. On the latter are cut grooves or notches large enough to admit a wire or string fixed in the molding of the instrument to pass clear of it, and in the octave bridge grooves or notches are cut large enough to admit two wires or strings, also hung on pins fixed in the moldings of the instrument, to pass clear of it. Two of these strings are then laid upon the unison bridge 'in the usual way,' and by means of the grooves in the octave bridge they pass free of it, and after being placed on the bridge upon the wrest plank are fixed 'in the usual way' to the pins by which they are tuned. The third string from which the octave note above is produced is then laid upon the octave bridge passing from the molding clear of the unison bridge, and is fixed after being laid on the bridge on the wrest plank 'in the usual manner' to the pin by which it is tuned. The two strings which are laid on the unison bridge are then tuned by means of the wrest pins in the usual manner in unison, and the octave string (the string on the octave bridge) is tuned an octave above the other two strings."

Joseph was succeeded by Joseph (the second) and Henry, the former of whom died only two years ago at the advanced age of eighty-seven. J. G. Kirkman patented, January 19, 1843 (No. 9,594), an improved action, but as no specification was filed it may be taken for granted that the patent was dropped.

In April 1870, Henry John Kirkman patented his steel frame, the full specification with drawings being filed at the Patent Office, price 1s. 10d. According to this specification:

"The invention relates to the employment of steel bracings or tension bars for resisting the pull of the strings and supporting the wrest plank. The wrest plank may be formed wholly of steel or partially of steel and partially of wood, and the stud bridges or bridges on the wrest plank will be applied wholly in the steel or partly in the steel and partly in the wood, depending upon the character or the tone desired to be obtained. In the formation of the wrest plank the steel and the wood parts are tongued together, or otherwise secured, and the steel portion may be continuous from end to end or otherwise. The number of these steel bracings or tension bars, as well as the form and position of them and the form and position of the wrest plank, will vary. The steel preferred is wrought, and the bracings or tension bars are connected, by preference, direct to the metal part so far as it goes of the wrest plank, as well as to the metal string plate. In some cases the tension or bracing bars are applied in a line with the strings, so that the direction of strain on such bars may be through the centre thereof, or nearly so. To admit of such arrangement of the bars the bridges are recessed at those parts."

By this patent the patentee claims:

"The employment of steel in the formation of the tension or bracing bars. The forming the wrest plank wholly or partially of steel. The application of stud bridges in the steel bar. The formation of a solid metal frame by the connection of the string plate tension or bracing bars and steel bar forming the wrest plank or a part thereof."

The present head of the firm is also named Joseph Kirkman,

the third in order of succession bearing that name. He, however, takes no active part in the business, which is managed by an able body of business men. The firm still occupies the house, 19 Broad street, Soho, in which—then the sign of the King's Arms in Broad street, Carnaby Market—the first Jacob Kirkman, or Kirckman, commenced business nearly a century and a half ago.

The invention of the Melopiano, adopted by this house a few years ago, not having succeeded, need not be described.

Messrs. Kirkman have, during the past two years, introduced many novelties into their factory, especially in the field of labor-saving machinery and in other details, to cause, as nearly as possible, the whole of the small work and other materials of piano manufacture to be made on the premises. In this respect a good deal of "chaff" is going on in the trade, and one celebrated manufacturer has jocularly suggested that in future Messrs. Kirkman shall "keep elephants to grow their own ivory." Among the more important machines now in work at Kirkman's factory are a pea-cutting tool for making pea centres in grand and all centred actions; a machine for cutting hammer-shanks and damper-lifts, by which in one action they are cut, shaped, rounded, and cut off to a length; and a large punching machine for making springs, washers, and an endless variety of brass and small work. Among the improved machines lately brought in use at Kirkman's is also a shaping tool for all shaped work, such as stickers, damper heads, hoppers, levers, &c. This machine by one cutter makes the tenon of the hoppers, a process usually requiring five saws. Also an improved lathe for cutting hammers apart; an ingenious contrivance by which two circular saws, acting independently, and working at different bevels, cut the hammer heads to any shape required. Also improved lathes for making grooves for springs, and for making slots for hinges; also an improved saw for cutting out zinc rails, a metal shooting-board and plane for making zinc rails, and a machine for making dove-tail slots in the same. There is also a new style of two fret cutting machines for cutting all frets, panels, and truss brackets. The whole, with the various other labor-saving machines specified below, are driven by a thirty horse-power engine by Clayton & Shuttleworth, which also supplies the exhaust steam for heating the factory, the drying rooms, &c. With these are a smithy, forge, and fittings for forging, bending, &c., all steel bars, iron plates, &c., the iron and steel frames being all made on the premises.

Besides the machines we have mentioned, there are now used in Kirkman's, and the factories of most of the leading firms, in the department of string-making, a machine for winding the wire on bobbins, an eyeing machine, and a covering machine, the first string on a large concert-grand requiring 6,400 revolutions to clothe it with the covering wire. In some shops the covering machine is turned by steam, while in others the workmen, for some reason or other, prefer it to be turned by hand. In small work making many firms now use boring lathes, for centres, &c., a thickening tool for bringing work to the required thickness, and lathes for cutting rails apart. In iron work some shops have now large and small engineer's lathes for cutting screw and for all iron and steel turning, and a drilling machine for pinning and drilling steel and iron frames, bent side plates, bottom plates, &c., while nearly all shops have a machine for cutting the octagonal canted sides of the legs, large turner's lathes for making the balls, collars, and toes of legs, and for general turnery; a large hand-saw for making bridges, shaping trusses and brackets, and for all sorts of sawing, trying-up benches; mortising, doweling, and molding machines, &c.

Kirkman & Son have recently brought out a new and cheap overstrung cottage piano with a full iron frame. Other specialties of their house are steel-framed grands and uprights, and pianos made of mixed iron and wood and mixed steel and wood.—*London and Provincial Music Trades Review.*

The Steinway at Sydney.

BY the report of Honorary Commissioner Augustus Morris to the American Secretary of State it seems that further alterations have been made in the Sydney prize list. Steinway & Sons, who formerly had only the first degree of merit, now have, it is stated, a special award for pianos, thereby being made the equals in the prize list of Brinsmead. The rest of the awards seem to have remained as they were, with the exception that a first award has been given to A. Bancroft & Co., San Francisco. Messrs. Bechstein, of Berlin, have also gained not only a first award but a "special mention" for improved construction of iron frames, such award not having, in the first instance, been officially gazetted.—*London and Provincial Music Trades Review.*

.... M. Victorien Sardou, the French dramatist, we notice, has just secured the very door which Charlotte Corday opened when she entered Marat's room and killed him in his bath. The authenticity of this relic is, we are assured, unimpeachable; though even then its interest, it seems to us, is of a somewhat indirect character. If the door Charlotte opened is to be thus treasured, why should not the boards of the floor she walked on, the doorstep she must have trodden, and the rafters of the ceiling beneath which she must have passed, possess a similarly romantic interest for relic hunters? Then, surely, she must have opened at least one door in the house she left when on assassination bent—is that not to be rescued also from partial oblivion?—*Figaro.*

✓ *Alfredo Catalani's Opera "Elda."*

THE great success of Boito's "Mefistofele" at Her Majesty's Theatre has been welcomed in Italy as a most flattering testimony to the musical genius of the nation. Nothing pleases the *amour propre* of Italians as much as recognition abroad; and if their predilection for applause from *l'estero* is, on the one hand, a weakness, it stimulates them, on the other hand, to new efforts which their easy-going and indifferent countrymen at home are slow to appreciate.

It was pointed out in a recent notice on Ponchielli's "Gioconda" that there exists in Italy a rising school of young composers who, clustering round Boito, have made it their task to cultivate lyrical drama as opposed to the traditional *opera seria*, now fast becoming obsolete. So far, Boito's "Mefistofele" certainly marks an epoch in the history of Italian art; and after his recent triumph it may be confidently expected that some of the best works of his followers will be produced in London in due course and under similar auspices. One of these works is undoubtedly Catalani's "Elda," which was brought out last winter at the Teatro Regio of Turin, and gained the almost unqualified applause of an audience notoriously critical and exacting.

The subject of the opera, which is appropriately termed a "melodrama fantastico," is derived from a Scandinavian legend, the scene of which is laid on the rugged and romantic shores of the Baltic, probably, though this is not mentioned, in the neighbourhood of Upsala, the ancient seat of Odin worship. The libretto is from the pen of Signor d'Ormeville, a writer well known in this branch of literature, and may be briefly summarized as follows:

Sveno, a Scandinavian magnate, is affianced to *Ulla*, the niece of the *King of Leira*. On the eve of the wedding, he confides to his friend *Magno* that his heart belongs to *Elda*, a poor orphan, and that he is in vain struggling against an all-absorbing passion. At *Magno's* advice, however, he braces himself for a supreme effort to break for ever with *Elda*; but her innocence of heart and her intense devotion to him, her unknown lover and idol, shake his resolve once more. The Fates will have it that *Elda*, being the village beauty, is selected by the people as the one who, at the approaching nuptial feast of the *King's* niece, is to present the customary sparkling cup to the bridegroom and a wreath to the bride, and she consents, little dreaming that the bridegroom is her own lover.

In the scene which follows, the bridal procession emerges from Odin's Temple, headed by the *King*, who is leading the wedded pair, and *Elda* rushes forward from among the crowd, and stands aghast at seeing *Sveno* in magnificent attire—the husband of another. She loudly proclaims that *Sveno* can only be hers, and calls upon the *King* for justice. *Sveno* denies the poor girl, who, having been put aside as the victim of a delusion, is left behind in a state of absolute stupor, unable to realize her fate.

But soon the spirit of jealousy and revenge impels the forsaken girl to a fatal act. Maddened with despair, she invokes from the rocky cliff the aid of *Njord*, the god of the sea, and of his Spirits, and her cry for revenge is granted on condition that she will "wed the Baltic," and never touch a mortal.

Accordingly she appears in the gallery of the nuptial hall, as the feast is proceeding, transformed in magic beauty and surrounded by a flood of light.

Vieni al mio seno—stringimi
In lungo amplesso al cor,
E mente e sensi ed anima
T'infiammerò d'amor—

she sings in the charmed accents of irresistible passion, and, in spite of *Ulla's* and *Magno's* entreaties, *Sveno* succumbs to the spell. Leaving his bride, he rushes toward *Elda*, and, drawing his sword, is ready to follow and defend her. But, at the *King's* command, the sword is wrested from him, and, having betrayed his bride, he is led to the temple for judgment. The priests absolve *Elda*, but sentence *Sveno* to death for his twofold treachery; and the *King* is about to pronounce judgment, when *Magno* appears to apprise him that *Ulla* has breathed her last, forgiving the man who broke her heart. The *King*, in his grief, abandons *Sveno* to his fate, and we next find the doomed hero at *Ulla's* grave, praying for pardon, recognized only by his faithful friend *Magno*, who is alone aware of the horrible spell which ties *Sveno* to *Elda's* footsteps. In the last scene the fated lovers meet once again on the rocky shore, but the Spirits remind *Elda* of her vow, and, with an expression of intense pain, she suddenly shrinks from *Sveno's* embrace. *Sveno*, in despair, finds a watery grave, leaving her on the solitary rock, while she vacantly repeats the lines:

Vieni, vieni, un attimo,
Solo d'amore invoco.

The plot is undoubtedly replete with dramatic interest, and has, moreover, the peculiar charm of all Scandinavian stories, depicting passion, not with the Southern brutality of dagger and poison, but tempered by a softer and more refined romance. The characters of *Magno* and *Ulla*, it is true, are wanting in force; but *Elda*, the dreamy and innocent but impassioned Swedish girl, is admirably drawn, and the scenes are throughout in keeping with time and place. Thus the scene in the Scandinavian village on the Baltic, as well as the nocturnal dances of the *Naiads* and *Ondines* in the rocky caves on the shore, are particularly attractive. The language is, on the whole, vigorous and effective. Some of the verses might with advantage be curtailed, but excessive

length is a fault for which the composer is more often responsible than the accommodating author of the libretto.

Alfredo Catalani has ventured on the field of dramatic music unusually early; indeed, it is said that he completed "Elda," his first opera, only two years ago, at the age of twenty-three. No doubt his future works will be more mature; yet even his first opera reveals great ability and inventive genius. It is but natural that the influence of the masters he has studied—such as Wagner, Spontini, and even Beethoven—should make itself felt in the work under notice; and Wagner's familiar harmonic combinations of wind instruments, supported by the tremolo of the violins, recur, perhaps, somewhat too often. Again, there is here and there a tendency to subordinate the voice to the orchestra, and to burden the local coloring with an excess of clipped, unfinished, and at times far-fetched phrases or *Leitmotifs*. This is more particularly noticeable in the recitatives with figured accompaniment, and the result is a certain want of repose which is liable to weary. In the more elaborate numbers of the score there is now and then a lack of vigor and directness in the attack, as if the composer had not been quite certain about form, and had endeavored to avoid commonplace at any cost.

From these faults, excusable in a first work, it is pleasing to turn to the indisputable and preponderating merits of Catalani's music. His orchestration is full and vigorous; his airs are, for the greater part, original and pathetic, and his style is neat and refined. It may be added that in "Elda" the composer excels perhaps in choruses and concerted numbers rather than in soli.

The prelude, embodying the leading subjects of the opera, is a piece of excellent and original writing. In the first act, the chorus, waltz, and finale of the second scene deserve notice. In the second act, the chorus of the *Naiads* may be quoted as a specimen of Catalani's best style; being fresh, elegant, and very original. The approach and appearance of *Elda* in the feasting hall was evidently suggested by "Lohengrin." *Elda's* air, "Vieni," which runs through the opera, is extremely pathetic, and the finale of the second, as well as that of the third act, may be noted as further commendable points in the opera. The scene of *Ulla's* death, in the third act, is equally effective, and reveals refined thought and feeling. The climax of the opera is in the second act, but the fourth and last is indisputably the best. The entire scene at *Ulla's* grave is beautiful in conception and treatment, the funeral march especially being grand and impressive. The fantastic *Intermezzo* which follows leads well to the final duet between *Sveno* and *Elda*, and this duet rises with admirable effect to the point at which *Elda*, forgetting her vow, throws herself once more into *Sveno's* arms.

The part of *Elda*, it should be added, is written for soprano; *Sveno* for tenor; *Magno* is baritone; *Ulla*, mezzo-soprano; and the *King*, bass; this last part being rendered, at the Teatro Regio, by Signor De Reszké.

As one of the novelties of last season "Elda" achieved a great and legitimate success in Turin. Irrespective of minor faults, Catalani has shown himself a composer of great ability and promise, and his intelligent treatment of so un-Italian, yet so romantic a subject as that of a Scandinavian legend is certainly not the least of his merits.—C. P. S., in *Musical Times*.

✦ The Precursors of the Pianoforte.

YOU reported a fortnight since the interesting concert held at St. James' Hall by Mr. Brinsmead, of Wigmore street, for the exhibition of his patent grand pianofortes. On the same evening Mr. Brinsmead showed some of his smaller instruments, as the "Parlor Grand" pianoforte, and, for the sake of contrast, previously engaged Herr Bonavitz to play pieces on sundry old-fashioned keyed instruments, from which, in the scientific language of Darwin, has been gradually developed the modern grand pianoforte. Our ancestors used the instruments known as spinet, virginal and harpsichord, or clavichord. The spinet, otherwise called the "couched harp," from its resemblance to a horizontal harp, was much smaller than the harpsichord; the strings, placed at an angle to the keys, were of catgut, and sounded by leathern or quill plectra, which caught or "twigged" them. The "virginal," not derived from Queen Elizabeth's celibacy, but from *virga*, the Latin for rods (the rods attached to the keys), resembled a square box; the strings were of metal (brass instead of catgut), one string for each note. The sound, as in the spinet, was produced by quills, whalebone, leather, or sometimes elastic metal, attached to slips of wood, called "jacks," provided with metal springs. The virginal was the precursor of the harpsichord, and some say of the spinet.

The harpsichord, clavecin, clavichord, clavicembale or flügel, was so far an improvement that the strings were made (as now) of steel wire, with an alloy of copper for certain deep notes. There were in some instruments two keyboards for *piano* and *forte* effects, and also stops for the modification of the sound, by connecting the mechanism with, or disconnecting it from, three or four strings. The Italian term *clavicembalo* indicates the "cymbal" character of the tone. The keys were attached to levers with the "jacks," as before; the plectra were still crow quills, or hard leather, sometimes ivory or tortoise shell, which produced something like "a scratch with a sound at the end of it."

The masters of later date, Handel and Mozart to wit, played on harpsichords, or clavichords. Cristofali is generally recognized as the inventor of the modern pianoforte. The great change from the old harpsichord consisted in the substitution of wooden hammers for quills, the improved "action," the pedaling work, the extension of the compass, and the raising of the pitch. The "repetition" and "upright check" actions are fine specimens of the craft and mystery of pianoforte manufacture. We all remember, thirty or forty years ago, the old upright pianoforte of only 5½ octaves, from F to C, and the old "squares" of six octaves (now *rare aves*), from F to F, whereof one advantage was that a vocalist could "sing" in that reverberation from the bolt "upright." Then came the extension of compass, 6¼ octaves, from C to A, and at last the full seven octaves, from A to A. Here, however, the gain is questionable, seeing that the notes in *altissimo* have hardly any sound at all, while the lowest bass notes are nearly always too flat. An accomplished musician, Agnes Zimmermann, has published an edition of Beethoven's pianoforte sonatas, with extension of the compass (in alt), as the master would have written (?) if he had had a modern "grand" at his disposal. Herr Bonavitz, at the evening concert, played solos on the virginal, harpsichord, "Gluck" pianoforte, and "Pleyel," "Chopin," and Brinsmead's pianofortes were afterward exhibited by Herr Bonavitz and Bessie Richards. The tone of the virginal fairly convulsed the musicians, and the harpsichord, with its two rows of keys, produced but little more effect. The virginal resembles a box, and the inside of the lid is painted à la Watteau. The keys are of a faded yellow color. The compass of virginal and harpsichord is the same—viz., 4½ octaves, from B to F. The "Gluck" pianoforte extends from G to F (4¾ octaves), and the "Chopin," a "Pleyel Grand," from C to G, 6½ octaves. I cite this modern instrument to show the immense stride from the time of Gluck. One striking point in the old instruments is their low pitch. The virginal could not be tuned even up to the *old* concert-pitch, and a careful test convinced me that it is a full minor third below the present "Philharmonic" pitch—the same will apply to the harpsichord. The two virginals (one nearly worn out) were lent by Messrs. Chappell, of New Bond street.

The pieces played by Herr Bonavitz were selected from the works of Thomas Ford (the Elizabethan composer), Muffatt, Couperin, Rameau, Domenico Scarlatti, J. S. Bach, and Gluck. James Sauvage sang Purcell's "Mad Tom" to the harpsichord accompaniment of W. Ganz, and Miss B. Elliott, Haydn's canzonet, "My mother bids me bind my hair," to an accompaniment on the Gluck pianoforte. Our modern pianoforte, in a broad sense, is virtually a return to the Bible keyed instrument, called "Dulcimer," familiarized by painful repetition, together with psalttery, sackbut, flute, &c., in the first lesson—or what used to be the first morning lesson—for the nineteenth Sunday after Trinity. The dulcimer of the Hebrews was a keyed instrument, struck by two hammers in the hands of the player, on the drum and drumstick principle. Thus does the world move. Man, like the globe, rotates and revolves.—A. M., in *London Musical World*.

✦ The Gloucester Festival.

THE Gloucester (England) festival began on September 7 with a morning service and a sermon by the Dean of Worcester. These "Three Choir Festivals" are supposed to date from 1724, although the annual meetings really began some years earlier. At first the united choirs very sensibly gave their concerts for the benefit of the sick and infirm members among their own body, but in 1724 the clergy took the matter in hand, and the subscriptions now go to widows and orphans of the benefited clergy within three dioceses. Widows get £20 and orphans £15 a year. This, be it said, does not arise from the "profits" of the Festival, which, under many years of somewhat inefficient management, form an inappreciable sum. Indeed, until the absurdity be recognized of permitting the cathedral organist to air his ability in triennial conducting, and until far more adequate performances are given, the receipts bid fair to do little more than cover the bare expenses. This year the programme has been better selected than heretofore, and three novelties (Mr. Parry's "Prometheus," Henry Holmes' "Christmas," and Mr. Lloyd's Service) will be brought forward. The Festival opened on Tuesday (September 7) morning with "Elijah," and in the evening a miscellaneous programme, including Mozart's E flat symphony and Mr. Parry's novelty, was given in the Shire Hall. On Wednesday morning, September 8, Mozart's "Requiem," Schubert's unfinished symphony in B minor, and Spohr's "Last Judgment" were given, and in the evening "St. Paul" was performed. On September 9 the service was that of Mr. Lloyd in E flat, with Ouseley's anthem, "Great is the Lord," and the programme of the performance included Leonardo Leo's "Dixit Dominus" in C, Palestrina's "Stabat Mater," Henry Holmes' "Christmas Day," and Beethoven's Missa Solemnis in D, the evening concert including Schumann's symphony in B flat and Sterndale Bennett's "Wald-nympe" overture. On September 10 the morning service included the "service" Tallis in D, Doric, and anthem, Gibbon's "Hosanna to the Son of David"; the morning performance was the "Messiah," and the festival closed in the evening with the air for strings from a suite in D of Bach by way of prelude, Tallis' music to the Responses, Evening Service in F, newly composed by C. H. Lloyd (the cathedral organist), Mendelssohn's "Let all men praise the Lord," "Lobgesang," and the "Hallelujah" from Beethoven's "Mount of Olives."

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WILLIAM E. NICKERSON - - - - - EDITOR.

THE time-honored fraud of palming off cheap pianos as the instruments of first-class makers has, as will be seen by reference to our news columns, cropped out again in this country—this time in the West. Hardly two months have elapsed since a very wholesome example was made in England of a gentleman given to this peculiar mercantile method. A season of quiet reflection in the penitentiary, broken only by daily experiments as to the cohesive properties of stone and the exact amount of physical exertion necessary to produce disintegration, is an excellent antidote for this sort of swindling.

A PATENT DISPUTE.

MASON J. MATTHEWS, the inventor of the Mechanical Orguette, has addressed a readable letter to the public, explanatory of the controversy between the Mechanical Orguette Company and an individual who sets up a claim to independent invention of the instrument in dispute, in which he deals pungently and mercilessly with the merits of the said individual's claim. Here is the way the main question is disposed of:

This invention proper, sought to be patented by him, is almost an exact copy of that patented in England by Jaun Amann in 1871. He was refused a patent on this reference; so that his claims were reduced to a few straggling details, all but one of which are entirely worthless. This one point and another of no value were obstructed in the Patent Office; hence the "interference," which has resulted in a decision in favor of the Mechanical Orguette Company, on the point of value, and a temporary decision in his favor on the other and valueless point. That second point is not finally decided nor will it be, until the Commissioner of Patents has acted upon it; and, even then, should his decision be unfavorable to the Mechanical Orguette Company, the issue will be carried into court. The feature in question is a part of one of the company's patents; so they defend it as a matter of principle, and will so continue to defend it until they are defeated in fact or become the victors.

A Fraud in the Piano Business.

ATTENTION was called some time ago in the columns of THE COURIER to the fact that a man named Hardwick had been tried in England, convicted, and punished by fine and imprisonment for selling worthless pianos, with the names of prominent dealers stenciled upon them. A similar fraud has just been detected on this side of the water, and it is to be hoped that similar punishment will be inflicted on the guilty person.

A short time ago George Steck & Co., of this city, received a letter from some person in Elkhart, Ind., saying that a dealer in that place was selling pianos marked "Steck," and which he represented to be genuine Steck pianos, at very low prices, lower in fact

than the lowest wholesale price of the firm. The writer added that he had some knowledge of the Steck piano, and that these alleged "Stecks" seemed to be of very inferior quality.

Mr. Steck at once started for Elkhart where he found in a private house a piano placed there for sale by the dealer referred to. This piano was simply stenciled "Steck" in old English letters, whereas the genuine Steck is stenciled "George Steck & Co., New York." It is needless to say that it was a bogus instrument of inferior make. Mr. Steck purchased it at once, through a third person, and had it shipped to his warerooms in this city, where it may now be seen. He interviewed the perpetrator of the fraud on the subject. The culprit acknowledged his guilt and begged for mercy. Mr. Steck, however, has determined to institute legal proceedings against him.

The case will be watched with interest by all first-class manufacturers.

BRIEF PERSONAL MENTION.

ABBOTT.—Emma Abbott's father, Seth Abbott, lately appeared as *Gaspard* in an amateur performance of "The Chimes of Normandy," at Milwaukee.

ARBuckle.—Mr. Arbuckle, with his orchestra, has had a successful week at the American Institute Fair. The conductor himself will continue to play numerous solos at the frequent concerts given at the exhibition.

BENDIX.—Otto Bendix, the pianist, who lately arrived in Boston, will give a recital in that city to-morrow evening, and render, among other works the "Appassionata Sonata" of Beethoven.

BOLIS.—The *Harp*, of Bologna, speaks very flatteringly of a new tenor, Achille Bolis, who, it believes, is destined to have a great future. He is a pupil of Trombetti of that city.

BULL.—Mrs. Ole Bull and her little daughter, Olea, arrived in this city from Europe on Sunday last. Mrs. Bull will spend the winter in Cambridge, Mass.

CIRILLO.—V. Cirillo has left Boston to reside henceforth in New York.

CRISTOFANI.—The talented Ida Cristofani will probably sing in "L'Africaine" at the Politeama, Genova.

KELLOGG.—After her brief but successful engagement at Vienna, Miss Kellogg will make a professional tour of the smaller German cities.

MULLER.—Wilhelm Muller, the violoncellist, will give a concert at Steinway Hall November 23, assisted by Fanny Pollak, soprano; Anna Bock, pianiste, and a number of other artists.

PATTI.—Adelina Patti's scriptorial performances, says the *New York World*, are, as regards clearness and general neatness, superior to those of most prime donne, but they are not very characteristic. Nevertheless there is a petite beauty—an almost infantile-looking simplicity—about the *tout ensemble* of the calligraphy that is attractive. Each separate letter is, as a rule, legibly and carefully manufactured, and would be comprehended if it stood alone—a rare virtue with the chirographical offspring of *le beau sexe*. Nothing very positive need be predicated of such a style; it indicates little beyond perseverance and artistic care. The autograph of Madame la Marquise does not differ from the other portion of her letters in any marked manner.

ROOSEVELT.—When Miss Roosevelt's health is restored she will appear in "The Mask of Pandora," perhaps in one of the Boston Theatres.

ROSSI.—Ernesto Rossi has been enthusiastically received in Naples, the press denominating him a great artist. He went to Palermo from Naples.

SCOLARI.—The *Gazette of Parma*, in its account of a concert given at St. Leonardo, speaks very favorably of a new prima donna, Albertina Scolari, and calls her the Patti of the Parmesan province.

STUCCI.—The tenor, Stucci, has had a great success at Medicina in "Il Ballo in Maschera."

TURNER-MONTAGUE.—Miss Montague (Miss Cook) formerly of the Kellogg Opera Company, and Charles H. Turner, the well known tenor, were married at Hawaii, August 10.

VAN ZANDT.—Marie Van Zandt is singing in Copenhagen. **VON BULOW.**—The report that Dr. Hans von Bulow has lost the use of his right hand from a stroke of paralysis is denied by the *Wochenblatt*.

WINANT.—Emily Winant, of this city, has been engaged by the Handel and Haydn Society, of Boston, to sing the contralto parts in the "Messiah" and "Elijah." These oratorios will be given October 11 and 13.

...Constantin Sternberg, the celebrated Russian pianist, has been occupying himself with preparations for his forthcoming recital at the Academy of Music on Thursday evening next, and about the middle of the week gave a private recital to a few musicians, who were greatly pleased as well with his tone painting as his technique. The sale of seats for next Thursday's concert had as early as last Thursday been unusually large. A fine photograph of Mr. Sternberg may be seen at Weber's warerooms, Fifth avenue and Sixteenth street.

NOTES AND ANNOUNCEMENTS.

...J. P. Hale returned from Saratoga on Saturday.
...Mr. Behning went to Boston on business this week.
...The Wilcox & White Organ Company are behind their orders.

...W. Stanley, of Waterbury, Conn., was in this city early in the week.

...W. S. Moore, of Greenboro, N. C., was in New York on Wednesday.

...C. M. Loomis, of New Haven, Conn., was in New York on Tuesday.

...The Emerson Piano Company will soon be turning out seventy-five pianos a week.

...S. C. Osborn, of Boston, visited James & Holmstrom's piano warerooms this week.

...H. J. Williams, of Duke Centre, Pa., was in this city about the middle of the week.

...The New England Organ Company are not so busy as they were at this time last year.

...Woodward & Brown, of Boston, received the first prize for pianos at the Worcester Fair.

...William Steinway is better this week, but up to Thursday was not yet able to leave his bed.

...Mr. Wahle, the head of the firm of Wahle & Sons, Buffalo, N. Y., was in this city on Tuesday.

...L. S. Backus, music dealer, of Harvard, Neb., has given chattel mortgages for \$100 and \$175.

...J. A. Getze, of Philadelphia, Pa., came over to New York on Thursday to get six Weber grands.

...The Rev. J. H. Weber, of Gordon, Penn., well known as a dealer in pianos, was here on Tuesday.

...Charles E. Bourne, of William Bourne & Sons, Boston, Mass., has gone to Anderson, Ind., on business.

...Fred. H. Cluett, Steinway agent in Albany and Troy, was in New York during the first half of the week.

...Hale is having a private office fitted up on the street front of that part of his factory in which his office has hitherto been.

...At a concert tendered to Elizabeth Scanlan, at Central Music Hall, Chicago, on September 23, a Bauer concert grand was used.

...C. C. Tasker, well known in the trade as an expert in repairing pianos, returned to this city recently from a sojourn in Pennsylvania.

...Oliver Ditson & Co. have just opened a new store at 578 Washington street, Boston, under the firm name of Ditson, Haynes & Co.

...At the Industrial Exhibition held recently in San Francisco, Chas. Missenharter was awarded the first gold medal for his band instruments.

...The trade outlook is pithily expressed by W. W. Kimball, in the dry way characteristic of him. Says he: "There will be plenty of trade for everybody."

...W. W. Kimball and wife, of Chicago, are at the Windsor Hotel, sojourning for a week or ten days on their return to that city from the White Mountains.

...Billings & Co. have just entered the first suit they have had to bring since being a firm. It is against G. L. Werth & Co., Montgomery, Ala., and is for the collection of a bill.

...R. D. Bullock, of Michigan, was here early in the week buying Steinway pianos for his numerous warerooms in the different cities of that State. He started for home on Thursday night.

...There is a rumor afloat, that the double back-action, patent, gold-stringed Schomacker Piano Company is about to open gilt-edged warerooms on Fifth avenue, near Fourteenth street, in this city.

...A. Scherzer, the Sohmer agent in Philadelphia, was in New York on Wednesday. Mr. Scherzer exhibited four Sohmer pianos recently at the Pennsylvania State Fair, in the Exposition Building, Philadelphia.

...The Old Bay State course of entertainments was opened in the Boston Music Hall on September 30, with Annie Louise Cary as the chief attraction and John A. Preston pianist. The Henry F. Miller grand piano was used.

...A well attended concert was given at the New England Conservatory of Music, Boston, on September 27, by J. C. D. Parker, pianist; C. N. Allen, violinist, and Wulf Fries, violoncellist, who rendered among other works Beethoven's Pianotorte Trio, op. 70, No. 2.

...The piano export trade with Mexico, Central and South America is assuming important proportions, notwithstanding the increased prices and the fact that freights to these countries are very high, being to some points in South America from \$90 to \$100 on a small piano.

...One of the most prominent as well as one of the shrewdest piano manufacturers of this city says, that whenever a buyer begins to praise his piano, he scents at once an application for credit, and, on the other hand, if disparaging remarks are made, he feels sure the buyer is ready to pay cash.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

White, Smith & Co., Boston.

1. Mora Marie (song and chorus).....H. Leslie.
2. His Name is "General G." (song and chorus).....H. B. Roney.
3. Three Cheers for Hancock (song and male chorus).....J. M. Munyon.

No. 1.—A pretty ballad, with a chorus fairly harmonized following it. Of course, the music is rather commonplace, but on that account will be all the more popular.

No. 2.—With the exception of one or two falsely harmonized passages in the chorus, this campaign song is more than ordinarily effective. It can be recommended to Republican clubs for use during the existing campaign.

No. 3.—A vigorous rendering will have to make up for the somewhat ineffective music. It is not likely to be as well liked as the preceding song and chorus of the same class. The harmonization of the chorus might be improved.

O. Ditson & Co., Boston, New York and Philadelphia.

1. The Old Maple Tree in the Lane (song and chorus).....J. P. Skelly.
2. There is a Jolly Student (song).....F. von Suppe.
3. When the Heart is Young (song).....Dudley Buck.
4. I am the Spirit, "Mefistofele" (aria).....A. Boito.
5. Grand Polka, Wallace, simplified (piano).....C. Tourville.
6. Die Forelle, song, Schubert, arranged for piano by.....
7. Heartsease, gavotte (piano).....E. Chalmers-Jones.
8. Nautic March (piano).....H. Giesemann.
9. Snow Flakes, waltz (piano).....J. Resch.
10. Entre-Nous, waltzes (piano).....E. Waldeufel.
11. Potpourri, "Mefistofele" (piano).....Le Baron.

No. 1.—Prettier than the common run of such pieces, but still showing the defect of a badly harmonized chorus. What a lack of elementary musical knowledge such things show?

No. 2.—One of the most taking pieces in the now thoroughly popular opera of "Boccaccio." Those who have not heard the work will be delighted with this extract from it, which contains bright and pleasing melody, combined with appropriate harmony. It will take with any audience sung fairly well. Compass, C sharp below the staff to A above—a thirteenth.

No. 3.—Is a song of sterling character, showing the musician and conscientious writer. It can only be made effective by a good singer, possessing, beside voice, taste and intelligence. The accompaniment is very effective, especially in the coda *maestoso assai*. Of course, it appeals only to those who have a well cultivated taste. Compass, B below the staff to F, fifth line—a twelfth.

No. 4.—A remarkably characteristic and effective aria from the new and successful opera of "Mefistofele," by Boito. There is nothing in the aria of what would be strictly termed melody. It is highly descriptive, and belongs to that class of arias among which might be appropriately named "The Song of Gold," from Gounod's "Faust," "Piff, Paff!" from Meyerbeer's "Huguenots," &c. Not that this is like either of them, as it is quite original in ideas and treatment. It needs an artist to do it anything like justice, and to such it can be recommended. The accompaniment is extremely effective. Compass, G to E natural—a thirteenth. It is rather suited to a baritone than a bass voice.

No. 5.—This arrangement may suit young scholars, but it reduces Wallace's original to a merely tinkling jingle. The motives are pretty enough, and this may have been the chief reason for the simplification.

No. 6.—This favorite and pretty song of Schubert's is better adapted for simplification than No. 5, and thus the result is much better. This piece can be recommended for young players in search of good music within a circumscribed capacity.

No. 7.—With the exception of the introduction, which is commonplace, and the ending, which is ineffective, this gavotte is well written, and may become popular. A little variation at the recurrence of the chief theme would have improved the work. Several slight errors have been overlooked in reading the proofs.

No. 8.—Quite an ordinary march both in subjects and workmanship. It is hardly likely to be asked for except by the author's friends, as so many pieces of this inferior kind exist.

No. 9.—A set of well written and tuneful waltzes, No. 2, however, being the most melodious. They can be recommended to lovers of dance music, who will find them above the average of such things published.

No. 10.—This set of waltzes by a well known and popular composer has excellent points of contrast, and, if not so tuneful as other sets from his pen, are far preferable to the poor attempts which frequently attain the honor of publication. Nos. 1 and 3 are the most melodious.

No. 11.—A good potpourri, considering that "Mefistofele" is an opera scarcely adapted for such arrangements and the music to the tastes of the class of persons who buy such things. The selections are the best that could have been made and are quite well presented, but such music can never be enjoyed by anybody whose ideal of opera melodies are those included in the "Bohemian Girl" and "Martha."

....Estey & Co., the largest reed organ builders in the world, will have to build another factory to keep up with the enormous demand made upon them.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended September 28, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Africa.....	1	\$66	..	..	..	..
Australia.....	49	2,417	..	..	..	..
Bremen.....	30	2,400	..	..	..	..
Dutch West Indies.....	..	..	1	\$250	..	..
Glasgow.....	1	50	..	..	..	..
Hamburg.....	..	..	2	1,400	..	..
Liverpool.....	..	..	..	..	3	\$170
London.....	37	5,145	..	..	..	..
Mexico.....	..	..	3	1,600	..	..
Rotterdam.....	5	550	..	..	..	..
U. S. of Colombia.....	3	153	..	..	13	153
Totals.....	126	\$10,781	6	\$3,250	*16	\$323

*Orguinettes.

IMPORTS.

Musical instruments, 130 cases.....value. \$16,783

EXPORTS FROM BOSTON.

For the week ended September 24, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Africa.....	31	\$1,445	..	..	..	..
England.....	77	5,741	..	..	..	..
Totals.....	108	\$7,186	..	..	..	..

IMPORTS.

Musical instruments.....value. \$1,489

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Levy, the cornetist, will play at the Metropolitan Music Hall to-morrow evening.

....The concerts given by Arbuckle at the American Institute exhibition have proved a great success. The programmes, both afternoon and evening, are of sufficient length to give full satisfaction and varied enough to suit all tastes.

....Grafulla, the leader of the Seventh Regiment Band, has resigned after a connection of twenty years. In 1839 he was the musical director of the New York Brass Band connected with the Twenty-seventh Regiment, which was the lineal predecessor of the Seventh Regiment. He is a Spaniard, was born in the island of Minorca, and came to this country in 1838. He was an accomplished musician, and on his arrival got a position under Lothar, the leader at that time of the New York Brass Band, a small organization—fifteen pieces,—but large enough for the parades of that day, and a very good band. He served there for seven years and then went off on his travels, revisiting Europe. It was not until 1860 that the present band was organized. It has always been the same band—as good as it is now and one of the most conservative features of the regiment. Grafulla has very set opinions about music and what sort of music is adapted to out-of-door occasions. He did not want a large band, and while other organizations were piling up their musicians a hundred strong he was content with half that number; but they were under his eye and hand and ear, and no "slouchy" work was permitted. No one ever thought of criticising Grafulla, because no complaint has ever been made. His music has helped the regiment on parade and review, because all could always depend on catching the air for one long stride from the band. He is one of the hardest workers in the city. He has never been married, and gives all his time and heart to music. He is liked by musicians, because he never complains without reason, and is rigorously fair to all. Since his appointment in 1860 to be bandmaster of the regiment he has always been on duty. When the regiment went to the war he went too, and he has gone wherever it has gone. He was also not only a leader of street or brass band music, but had also a trained orchestra for performances indoors. This was in constant demand for balls, receptions, commencements and fairs, and Grafulla is thus known to thousands who would not have recognized him in the ranks of his band on the street. During the visit a few years ago of the crack bands of England, Germany and France to this country, they were very anxious to meet the Seventh Regiment Band in a competition, but Grafulla would not hear of it. He had no faith in such competitions. He is not going to give up all connection with the band, but only drops out of his place as a marching member, because of a chronic bronchitis, which makes marching and playing at once very severe exercise for him. The Seventh's band is to be put in charge hereafter of Charles W. Wering, who took the baton for the first time in that capacity on Thursday evening, when the subscribers' reception was held in the Seventh's new armory. Grafulla will remain with the regiment as a supernumerary bandmaster and no change will be made in the composition of the band.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....S. B. Whitney gave an organ concert on the new organ in the new Congregational church at Natick, Mass., on September 21, assisted by the choir of the Elliot Church, Newton.

....It is announced that the eminent organist, Frederick Archer, who recently resigned his position at Alexandra Palace, London, where he has been engaged for twelve years, will soon leave England for America. He will probably settle in Boston.

....F. W. Jardine, of Manchester, England, having "done" all the organs and the sights of New York, is now on a tour with his wife and daughter to see Niagara and our chief cities before returning. He has given and received valuable information on organs. His *chef d'œuvre* is in St. Peter's Church, Manchester, and contains four manuals and eighty speaking stops.

....Jardine's fine organ at the American Institute Fair attracts a large audience whenever it is played. It contains some very fine stops; the reeds, diapasons and solo stops display superb voicing. It contains two manuals and twenty-four stops, and, as it is blown by a beautifully finished engine, made by Schriver & Co., it is a treat to play it, and not be at the mercy of a two-legged blower. At the close of the Fair it will be sent to the Church of the Annunciation, New Orleans.

....At the congress for sacred music held at Milan, the 4th, 5th, and 6th of September, the members of the association discussed the project for the organ to be constructed on the occasion of the artistic national exposition, which will be held at Milan next year. There was given a musical concert wherein the American pedal harmonium was experimented with, besides a vocal concert of sacred music. The association has for object the promotion of sacred music in Italy. Every conference was preceded by a religious duty celebrated in the church of St. Eufemia.

....Messrs. Odell's new tubular-pneumatic is an immense improvement on the old bellows-pneumatic. The tone of the pipes responds as readily to the touch as if a pneumatic was conspicuous for its absence. When a pneumatic becomes a necessity, organists should see to it that the very best appliance of its kind is incorporated with the instrument; otherwise the amount of trouble and expense to be suffered will go far towards making performers wish that the pneumatic action had never been invented or brought into its present use and prominence.

....The mixtures of an organ are the most difficult registers to make, if a true blending with other stops is what is aimed at. They either add to the instrument's sonority, when they are acceptable, or they are so prominent as to be unfit for use for any length of time. Whenever this is the case it is best for the performer to let them remain in ignominious silence and thus save his own ears and those who have the pleasure to listen to him. Oftentimes mutation stops are voiced louder than they should be in small organs purposely to make them appear louder than they would otherwise. For noise has influence over music committees and those who want to obtain the most for their money irrespective of quality.

....The division of registers, except in rare and well considered instances, is now a thing of the past. Formerly almost every stop was divided, which gave to the organ the appearance of having twice as many stops as it really had. Of course, by this arrangement the bass or treble of one stop could be used with the bass or treble on any other stop, and thus one manual be made, in a certain sense, to do the work of two. Although this method of dividing stops had its advantages, it, nevertheless, was cumbersome to a degree, and must have been very confusing to the performer, to say the least. Now this is all changed and for the better. When an organ has only one bank of keys the division is, perhaps, to be commended, but immediately another (or second) bank is added, the same necessity for division does not exist, and is, therefore, scarcely ever indulged in now. Of course, it is still less needed when an instrument has three or four banks of keys.

....Sohmer & Co. have sold more pianos this month than in any previous month of their business career.

....The following is from a Chicago paper giving an account of W. W. Kimball's exhibit at the Chicago Exposition: Along the main aisle and convenient to the art gallery may be seen W. W. Kimball's elegant piano and organ display. The unique stand contains the Hallet, Davis & Co., the Emerson, the Kimball, the Kimball organ, and other makes. Prominent in the display are two magnificent Emerson upright pianos; for elegance of finish, for the perfect reliability of its construction, sweetness and purity of tone, the Emerson is unrivaled. These pianos are made of celluloid, and present a rich and chaste appearance. The Emerson is submitted to the public with an assurance that in sonority, evenness, sustaining power and durability it stands unexcelled. W. W. Kimball is the sole agent in this city.

HOME NOTES.

....The Julia Rive-King Concert Company will appear in Boston on October 7 at the Music Hall.

....The third Strelezki piano recital in Detroit took place on Thursday evening with a Chopin programme.

...."La Grande Duchesse" and "Le Petit Duc" will be given by Mr. Grau's company at the Standard next week.

....It is rumored that Carl Rosa and Clara Louise Kellogg will be partners in an English opera enterprise here next season.

....Mr. Mapleson, Mme. Gerster, Signor Arditi and Mlle. Belocca sailed in the City of Richmond for this city Thursday week.

....A new Academy of Music has been opened in Norfolk, Va. The city affords admirable patronage to all good amusements.

....Isabella Stone, the Weber Quartet of Boston, the Spanish Students and Alfred Pease began a tour of 100 nights at Portland last evening.

....The Sunday night concerts by members of Maurice Grau's French Opera Company, at the Metropolitan Concert Hall, are becoming very popular.

....Brignoli is reported to have met with much success in his rendering of English opera out West in connection with the Emma Abbott Opera Company.

....The Detroit chorus union, under Albert Miller, began the fall course on Monday evening, meeting in the basement of the Central Presbyterian Church, in that city.

....Emily Soldene and her opera troupe will arrive in this city on the steamship Greece early in November, and appear at Haverly's Brooklyn Theatre on the 8th of that month.

....Mme. Gerster, Mlle. Belocca, Signor Luigi Arditi, and other noted singers sailed, on Friday, September 24, for this city, in the City of Richmond, and will arrive here early next week.

....This is the last week of "La Fille du Tambour Major" at the Standard Theatre. "Les Cloches de Corneville" and "Le Petit Duc" are in course of rehearsal, and will be presented next week.

....Suppe's charming opera, "Fatinitza," was produced at Booth's Theatre by the Ideal Opera Company on Monday evening, and is on the boards for the week. "Pinafore" will be produced shortly.

...."Dreams," which has been running at the Bijou since the opening of the season, has been modified by the introduction of an amusing medley and of some pretty songs and dances by Alice Atherton.

....Emily Winant, the contralto, has been engaged by the Handel and Haydn Society, of Boston, to sing in the oratorios in that city on October 11 and 13. The "Messiah" and "Elijah" will be performed.

....The Kate Thayer Concert Combination for this season will include Kate Thayer, soprano; Alfred Wilkie, tenor; Henrietta Maurer, pianiste, and Cortis' original Spanish Students. Will E. Chapman, manager.

....Leavitt's Opera Burlesque Company will repeat "Carmen" every evening and at two matinees this week. Next week they will produce an English version of the opera bouffe, "La Fille du Tambour-Major."

....Emily Winant, of this city, has been engaged by the Handel and Haydn Society of Boston to sing the contralto parts in the "Messiah" and "Elijah." These oratorios will be given on the 11th and 13th of October.

...."The Chimes of Normandy" is playing at the Gaiety Theatre, Boston; the chief artists are Mrs. H. E. H. Carter, Mrs. Flora E. Barry and Henry Peakes. Mrs. Carter's singing in the rôle of *Serpolette* is well spoken of.

....Constantin Sternberg, the Russian pianist, will perform a new piece by Liszt and one by Greig, besides Scharwenka's Grand Concerto, at the Academy of Music, October 7, accompanied by an orchestra under the direction of Gottfried Carlberg.

....A concert will be given at the Madison Avenue Church of the Disciples on October 5. The artists are Miss Florence Rice-Knox, contralto; Kate Percy Douglas, soprano; S. B. and W. F. Mills, pianists; F. G. Bourne, basso, and Henry Galt, reader.

....The Harlem Mendelssohn Union began their rehearsals on Monday evening. This excellent and ambitious association is under the direction of Dr. Damrosch, and promises to be a valuable addition to the choral societies of the city and immediate suburbs.

....The beautiful fairy story, "Cinderella," with much of the original music of Rossini, the composer, and other music arranged and adapted by Max Maretzek, was presented on Monday evening at Colonel Sinn's Park Theatre, Brooklyn. The audience was large and demonstrative.

....Dudley Buck and W. A. Croffut's new comic opera, "Deseret," is now in rehearsal, and will be produced at Haverly's Fourteenth Street Theatre October 11. It deals with Mormonism, as its name indicates, and both the score and the libretto are said to be very amusing. The first production of "Deseret" will be conducted by the composer.

Alter that Signor Operti will hold the baton as the regular musical director of the company.

....Among the list of non-resident taxpayers of the city of Portland, Me., is Annie Louise Cary. The official list states that the rate of taxation is 2.55 per 100, and that Miss Cary's tax bill is \$211.65. "By a simple arithmetical process," as the *King* of "The Pirates of Penzance" would say, this shows that Miss Cary's Portland estate is assessed at \$8,300.

....The Blanche Roosevelt Opera Company will be next assembled in Boston for the performance of Mr. Cellier's "Masque of Pandora," which Mr. Longfellow will supervise. It is said that Blanche Roosevelt will appear in the new opera, having sufficiently recovered from her recent illness to begin rehearsals. In the meantime the company will not appear in public.

....At the Brooklyn Academy of Music last Wednesday evening, September 29, there was a presentation of a stand of colors and of "A Child of the Regiment" by a committee of ladies to the Young Men's Hancock and English Glee Corps. On this occasion Mlle. Selvi sang with much effect "Les Rameaux," and joined Isidora Martinez in the duet from "Don Pasquale"—"Tornami a dir." Miss Martinez also sang two solos, "Caro nome," from Rigoletto, and an aria from "La Figlia del Reggimento."

....The first concert of the New York Philharmonic Club will be given at Chickering Hall on Tuesday, November 9. The performers are the same as last season, with the single exception of the double bass player, who will be Emanuel Manoly. The violins are Richard Arnold and Julius Gantzberg; viola, Emil Gramm; violoncello, Charles Werner; flute, Eugene Weiner. The pianists will be Richard Hoffman and S. B. Mills. The programmes promise to be interesting and varied.

....Rudolph Bial, during the fall and winter season, will give a series of popular concerts on Sundays, Mondays, Wednesdays and Saturdays. On Tuesdays and Fridays the programmes will be semi-classical and Thursdays will be devoted to classical music, which will be executed by an increased orchestra with the assistance of eminent soloists. The programmes of the classical nights will include a symphony. The first of these nights will take place on Thursday, September 30, which will be a Beethoven night. The soloist on this occasion will be Florence Copleston, who will perform the concerto in C minor, with Reinecke's Cadenza.

....A cat in Buckfield, Me., has, it is said, developed an extraordinary discrimination in music. The playing upon the piano of all pieces, except "Sweet Afton," is listened to by her with indifference, if not satisfaction, but the sentimental melody above mentioned falls little short of moving her to tears. Wherever the cat may be when this tune is begun, she at once appears to the household, her face expressing the contention of painful emotions, and, by violent rubbings against the persons of the members of the household, accompanied by every indication of distress, she mutely beseeches that the tune may be changed. Singing the song, or even whistling it, equally grates upon her sensitive nerves and causes her equal pain.

....Theodore Thomas goes next week to Cincinnati, where on Monday evening, October 4, he will conduct the first chorus rehearsal of the Cincinnati Musical Festival Association for the May festival, which takes place in 1882. Immediately after his return from Cincinnati, Mr. Thomas will begin rehearsals for the first Philharmonic concert, the programme having been arranged as follows: Symphony Eroica, op. 55, Beethoven; concerto for piano, Henselt; introduction, third act "Die Meistersinger," Wagner; Harold Symphony, Berlioz. Herr Rafael Joseffy, piano, and Herr Max Schwarz, viola, will be the soloists. The first public rehearsal will take place on Friday afternoon, November 12, and the concert on Saturday evening, November 13. The officers of the Philharmonic Society recently elected for the season are: Julius Hallgarten, president; F. Rietzel, vice president; David Schaad, secretary; A. Sohst, treasurer; Theodore Thomas, conductor. Directors—George Matzka, Richard Arnold, Frederick Bergner, Philip Faerber, H. Brandt, A. Bernstein; E. Uhlig, librarian.

....The Oratorio Society, also under the direction of Dr. Damrosch, will give only three public rehearsals and three concerts during this season, owing to the great demand that the work of preparation for the music festival of May, 1881, will make upon the time and efforts of the society. The season will begin at Steinway Hall with the performance of Mendelssohn's oratorio of "Elijah" at a public rehearsal Friday afternoon, November 26, and at a concert Saturday evening, November 27. This oratorio has been selected with special reference to the engagement of George Henschel, of London, one of the greatest baritones of our time, and whose representation of *Elijah* is regarded as his most brilliant part. Mr. Henschel has attained great honor in Germany, England, Russia and other countries of Europe. He has been secured for all the concerts of this season. The annual performance of the "Messiah" will take place during Christmas week. At the third performance of the season the society will produce "L'Allegro, Il Penseroso, ed Il Moderato," by Handel, the first two parts being adapted to Milton's well-known poems and the third part to words written by Charles Jennens. This will be the first performance of this work in America.

FOREIGN NOTES.

....Di Murska and Wachtel are singing at Kroll's, in Berlin.

....The *Bersagliere* writes that Ulisse Barbiari is writing a work to be called "Doctor Tanner." Next!

....The ballet of Roschetti, "The Fleece of Gold," will be given the coming winter at San Carlo, Milan.

....The opera of the eminent baritone, Sparapani, "Don Cesare di Bazan" will, probably, be produced at Havana.

....A "Wagner Cycle" is to begin at Munich, commencing with "Rienzi" and ending with the "Nibelungen Ring."

....Massenet has written a letter to Coronaro, congratulating him on the splendid success that his "Creola" had at Vicenza.

....The baritone, De Bernis, has had a fine success in "Favorita," at Bergamo. He was, in fact, the hero of the evening.

....Laura Harris Zagury, the celebrated cantatrice, has been singing lately at Aix-les-Bains, in two concerts, with the renowned Maurel. She is said to have had an enthusiastic reception.

....Mme. Carvalho, with Savori and Alfred Jaëll, is to give concerts in France this coming season. Jaëll is said to be in poor health and to have fallen off from the high position he once held as a pianist.

....The new operetta of Offenbach, "La Bella Lusette," which the composer has played over to some friends, has awakened enthusiasm in them all. It is said to be more brilliant than the "Parisian Life."

....Lena Bordato has been singing in "Lucia" at Barcelona. The *Cronica de Catalunya* says: "Signora Bordato confirmed the good opinion that the public formed of her when she sang in 'Faust.' She is an artist of great gifts."

....Gounod has returned to Paris with the complete score of his "Francesca da Rimini," and the greater part of "Le Tribut de Zamorra." His oratorio, "The Redemption," is to be first performed at the Birmingham Festival in 1882.

....Ponchielli's "Gioconda" has been performed at Cremona with marked success. The singers were the two sisters Mariani, Signorina Vigna, the tenor Marconi, the baritone Morianni and the basso Sorda. Gialdini was the conductor.

....Cagnoni's "Papa Martin" has been represented at Vercelli with the following singers: Gemma Perozzi and Maria Bessolo, ladies; the baritone, Forastiero; the comic bass, Cuccotti; and a tenor whose name has escaped the notice of the press.

....The Manzoni Theatre, Milan, during the Lenten season will likely present to the public a new work by that distinguished dilettante composer, the Duke Giulio Litta, the author, among other works, of the "Bianca di Santafiora," "Viandante," &c.

...."Columbus" is the title of a dramatic cantata completed in German and English, by W. Grist, and set to music by Mr. Gadsby. It will occupy about three-quarters of an hour, and will probably be produced shortly in the concert room of the Crystal Palace, London.

....Two new works are reported in *Il Mondo Artistico*. The first is by Ferruccio Ferrari, "Maria Menzikoff," performed at the Theatre Comunale, Lucca, and the other by Villafiorita, "Notti Romane," represented at the Politeama, Adria. Both works seem to have been successful.

....Naples is to have, in a short time, a new musical school for both sexes. Florimo will be honorable president of it. The initiators of the movement were Dell'Orefice, Rossomondi, De Nardis, Gonzales, Libano and Costa. The new musical school will be called G. B. Pergolesi.

....The Municipal Theatre, of Nice, will open November 15 with "Huguenots." The second performance will be "La Cenerentola," with ballet "An Adventure of the Carnival." It has been stated that Verdi will go to assist at the rehearsals of his "Don Carlos" to be given at this theatre, but the assertion has no foundation in fact.

....Teresina Tua, the young girl violinist, who has just left with so much admiration the Paris Conservatory, and who had immediately an offer of 200,000 francs from an American impresario on condition of an engagement being made with him for five years, has been challenged by the thirteen-year-old Matauretta Torricelli as to which will play the violin the best. So says the *Corriere delle Marche*.

....A National Exhibition will be held at Milan in the year 1881, and music will form a very prominent feature in the scheme. It is proposed to have an exhibition of books on musical theory, and an exhibition of old and modern musical instruments, both Italian and foreign. There will also be choral, military, quartet, orchestral, and other competitions, conferences on the history and the philosophy of music and on the rights of authors.

....The St. Stefano, Milan, will be inaugurated with the "Figliol Prodigio," of Ponchielli; and the Scala, returning to its old traditions, will inaugurate the season with a novelty. In Lent, the "Erodiade" of Massenet will be represented, which is already finished. The new ballet will be the "Excelsior" of Manzotti. There will also be reproduced "Sieba," by the same composer. The season will close

at Easter; but, after a very short rest, the doors of the Scala will be reopened, May 1, for a season of opera balls that will last until June 15.

....On the copy of the discourse delivered by Sardou at the French Academy on the occasion of the proclamation of the "rewards of merit," he sent to Offenbach the celebrated sentence written in his own handwriting, "I challenge you to set this to music," and the author of "Belle Helène" accepted the challenge and sent a first piece on the first phrase of the discourse, and has promised to send to Sardou every day the music of a new phrase until the last word of the discourse. There will be also, according to appearances, duets and concerted pieces!

....The present autumn season at the Dal Verme will be a true resurrection of those noble and sympathetic scenes. The theatre opened on the 18th of September, and the operas promised a representation are: "Robert;" "Maria di Rohan;" "The Barber;" "The Star of the North;" "Carmen;" "I Moncada," a new work by Marenco. Bianca Donadio will sing in "The Barber" and "L'Etoile du Nord;" and Stella Bonheur in "Carmen." In "Robert" will sing A. Contarini and Lidia Torrigi (ladies), and Ugolini and Queyrel (gentlemen). In "Maria di Rohan" Ida Kottas and Givanna Amerio and Signori Gnone and Bertolasi. In "The Barber" Aldighieri will appear. The ballet portion will be composed of the ballets "Ermanzia" of Pratesi and "Love and Art" of Pallerini. The *prime ballerine* will be Adelina Rossi and Ersilia Monti. So says *Il Mondo Artistico* for September 10.

....The London *Times* printed recently the following telegram from Rome: "A young American soprano, Marie Van, of Cincinnati, has made the daring attempt of appearing for the first time on any boards as prima donna at the Politeama Theatre, in the part of *Gilda*, in Verdi's opera of 'Rigoletto.' The enormous theatre, which holds 4,000 people, was full. The audience received the debutante with absolute silence. Notwithstanding that natural agitation which made her first notes uncertain, she went through the first scene well, was called out twice, and finally attained a well deserved success. The Roman musical critics praise the quality and extent of her voice, which is strikingly sympathetic, the good style of her acting, and, with reservations on the want of training in the management of her voice and pronunciation of Italian words, predict for her a successful career." Marie Van is well known and highly thought of in Cincinnati, where, as a soprano soloist, she appeared in the Musical Festival of May, 1878.

✓ Franz Schubert.

IT was while the Esterhazy family were at their country mansion in Hungary that Schubert composed that lovely piece of fantasy entitled the "Divertissement à la Hongroise." The motive of it was a national air which he heard one of the Prince's maid-servants singing as she was engaged in cooking at the kitchen fire; and he interwove with it other snatches of melody which he had picked up from peasants, gypsies, wandering ballad-singers, &c. But not until the year 1819 did one of Schubert's songs succeed in winning its way to public notice, and even then two years elapsed before the "Erl King" was placed upon the metal plates. He had waited upon some of the principal music sellers in Vienna with the manuscript in his hands, offering to present them with the copyright of the work if they would only undertake to publish it; but not one of them would touch it. Those remarkably discerning men were of the same high order of intelligence as the English booksellers who turned up their noses at "Robinson Crusoe," "Tristram Shandy," "The Vicar of Wakefield," "Vanity Fair," "Sartor Resartus," and "Jane Eyre." Some musical friends of Schubert subscribed a sufficient sum, however, to cover the cost of engraving a few sheets, and the sale of these enabled him to issue the rest of the work, and supplied the poor composer with the means of paying his debts. When this had been done, one of the sagacious publishers, who had previously refused the "Erl-King" as a gift, offered Schubert £80 for the plates and copyright, which he foolishly accepted. The fortunate purchaser cleared £2,700 by the transaction. From this time Schubert became a celebrity, and his society was much sought after by musical people in Vienna; but he was shy, awkward, and reserved, although in company of congenial people his timidity and taciturnity would disappear, and he was as full of fun and frolic as the youngest boy of the party, resembling in this respect, as in many others, our own Oliver Goldsmith. In a country excursion to the Schloss Oehsenburg, where he remained for some months, in company with his friend Schober, Schubert wrote two acts of the grand opera of "Alfonso and Estrella," for which his companion furnished the libretto, while the third was composed in Vienna. Much of the music is said, by those who have heard it played, to be saturated with melody, and to be redolent of the beautiful scenery amid which it was written. Schubert tried to get it produced at Vienna, Dresden, Prague, Gratz, Berlin, and Pesth, but without success, and it was not until twenty-six years after the composer's death that Liszt succeeded in having it brought out at Weimar, where it failed to make a strong impression. When, in 1823, Schubert called upon Weber, who was then in Vienna, and referred in conversation to "Alfonso and Estrella," the captious and irritable *maestro* snarlingly remarked, as he thrust the manuscript aside, "First puppies and first operas are always drowned."—*Victorian Review*.

SOCK AND BUSKIN.

....Henry E. Abbey went to Boston on Monday night.
....Harry Palmer returned on Sunday from California.
....Janaschek arrived in Boston from Europe last week.
....J. H. Haverly is in Colorado looking after his mining interests.

...."Fun on the Bristol" is at Haverly's Brooklyn Theatre this week.

....Lester Wallack will appear in "Ours" at the Park Theatre, Brooklyn, next week.

....The season at Wallack's Theatre was opened on Thursday evening with "As You Like It."

....Tony Pastor and his company, including Ella Wesner, occupy the Grand Opera House this week.

....Miss Belgarde begins an engagement at Haverly's Niblo's Garden Theatre Monday, October 4.

....It is said that clergymen generally are opposed to the production of "The Passion Play" in this city.

....Between this date and November Mr. John T. Raymond is announced to play in forty-two Western cities.

....Kate Claxton will appear at the Bijou Opera House on Monday evening, October 11, in Sardou's "Fernande."

....Frank Dumont's new piece, "Pleasant Companions," has proved a success at the San Francisco Minstrels' Opera House.

...."Around the World in Eighty Days" will be withdrawn from Niblo's Garden after this week to fill an engagement in Boston.

....No specially attractive dramatic novelties have yet been produced at the theatres of Paris, although the season may be said to be fairly open.

....Several members of the company engaged to support Sarah Bernhardt during her American tour will leave Havre by the Wieland on the 16th prox.

....It is expected that Kate Field will arrive in this city from London before the middle of October. She will then prepare to come before the public again.

....Catherine Lewis is said to have organized a company and secured a strong play, in which she proposes to appear at the Broadway Theatre early in October.

...."An American Girl" is continued on the boards at Haverly's Fifth Avenue Theatre this week. It has been greatly improved since the opening night.

....John McCullough, Lawrence Barrett and Thomas W. Keene will appear simultaneously at different theatres in Chicago during the week beginning October 4.

....Habberton's comedy drama, "Deacon Crankett," was produced at the Union Square Theatre on Monday night by Ben Maginley, Joseph Wheelock, Annie Ware and others.

....On Saturday evening last the 238th performance of "Hazel Kirke" at the Madison Square Theatre was celebrated as surpassing the longest dramatic run on record in America.

....Mr. and Mrs. George S. Knight make their first appearance in America, after a successful European trip, at the Grand Opera House on the 4th of October. They will reproduce "Otto."

...."Our First Families," Edgar Fawcett's new play, has proved a great success at Daly's Theatre, and Laura Joyce, the latest addition to Mr. Daly's excellent company, has already made hosts of friends.

....The Comley Barton company, which has been drawing large audiences with "Lawn Tennis" at the Park Theatre, will not remain here longer than this week, being engaged to open in Cincinnati on Monday, October 4.

....Manager Henderson, of the Standard Theatre, will shortly produce a play by his wife entitled "A Mountain Mystery." It will be performed in Albany, at Albaugh's Theatre, on September 30, and later in some of the New Jersey cities.

....Mrs. Scott-Siddons will sail from Liverpool on October 7, and will begin her American tour at Toronto, Canada, under the management of H. J. Sargent. The two new plays that she has added to her repertory are called "Queen and Cardinal" and "False Witness."

....H. M. Pitt, the English comedian, arrived in this city last week, to fulfil an engagement at Wallack's Theatre as *Orlando* in the forthcoming revival of "As You Like It." With him came Osmond Tearle and Gerald Eyre, who are also engaged at the same theatre.

....A comedy named "Cousin Melanie," recently played in Dresden, excited considerable curiosity, which turned mainly on its author, who by common consent was held to be a woman. The surprise of the critics was unbounded when it turned out that the author was a Viennese railroad official.

....George Edgar began his season at Albany with "King Lear" on Monday evening. His company is called the Shakespearean Company, and includes D. W. Waller, Mrs. Emma Waller (who has been especially engaged to play the *Fool* in "King Lear"); Constance Hamlin, Margaret Mather, and L. M. McCormack. Mr. Edgar and company left Al-

bany yesterday, and after playing in the principal towns of New England will proceed to Canada and the West.

....Clara Morris will probably begin her engagement in this city during November at the Park Theatre. Her out-of-town engagements have thus far been brilliantly successful—a fact chiefly due to her good sense in reviving two or three of those dramas with which her name is most closely linked.

....Frank I. Frayne, supported by Morris & Gray's dramatic company, commenced a week's engagement at the Windsor Theatre on Monday evening in Tayleur's five act drama entitled "Si Slocum." The theatre was filled, and the performance was attended by applause that is always bestowed on romantic plays of the Western type whenever they are given to the Bowery boys.

....Two young actresses, who call themselves *Dromios*, are playing in London at the Imperial Theatre. The piece in which they appear is a comediotta—or, more accurately, a farce—written by E. Rose for the particular purpose of enabling the Misses Lionel to employ usefully upon the stage their remarkable likeness one to another. Of course, in "Mad," as the farce is suggestively called, wholesale mistakes are made by those who cannot distinguish Miss Amy from Miss Louise; and the fun of the confusion becomes fast and furious when hotel keeper, waiter, lover and husband all make the same blunder.

....The first performance of "A Baffled Beauty"—the new play in which Rose Eytinge is to fill the leading character—will be given on Thursday evening, October 1, and will open the "regular season" at the Park Theatre. The scene is laid in Florence, Italy, and the time is the present day. Two of the strongest scenes are novel in stage effect—namely, the card-room and duel scenes in the last act. As all the acts are in the evening, the company will be seen in evening dress; and although several of the scenes are intensely dramatic, there is not a noisy nor a loud word spoken during the play. The leading rôle is an Italian duchess of the present day, beautiful and talented, but crafty, cruel and revengeful.

....The New York *World* having recently said in its amusement column that Genevieve Ward had been unsuccessful in her litigation here with Theodore Moss about the right to "Forget Me Not," that lady's attorney, John H. Bird, addressed the following note to the editor of that paper: "Sir—Referring to a recent report in your journal, I beg to inform you that, instead of Miss Genevieve Ward having been unsuccessful in her litigation with Theodore Moss about the right to the play of 'Forget Me Not,' she has up to the present time been wholly successful. Mr. Moss has been beaten on every point thus far. In ordinary litigation I should not trouble you with such a request, but as your influential statement may stimulate the dramatic profession to a further disregard of Miss Ward's rights, I ask you to publish this correction."

....Arrangements have been completed for the appearance of John McCullough at Drury Lane Theatre, London, in April next. Mr. McCullough will sustain on this occasion his popular part in the late Justice Talfourd's classical play of "Ion," which was originally produced on the occasion of Macready's benefit at Covent Garden Theatre in 1836, when the late Mrs. Charles Kean, then Ellen Tree, appeared as the heroine—a part, however, in which she was speedily succeeded by Helen Faucit. The first performance of "Ion" gave rise to one of the most interesting passages in Macready's diary. It appears that the benefit took place on Talfourd's birthday (26th of May). Macready says: "Rehearsed *Ion* with much care. Went to the theatre and acted the character as well as I have ever played any previous one—with more of inspiration, more complete abandonment, with more infusion of myself into another being than I have been able to attain for some time—particularly in the devotion of *Ion* to the destruction of *Adrastus*, the parting with *Cleopatra*, and the last scene." It was on the occasion of this first performance that a daring innovator suggested that the author should acknowledge the "call" of the audience by making his appearance before the curtain; but it is evident that this incident, though now so familiar to audiences, was then regarded—so do theatrical fashions change—as entirely out of order.

....The Symphony Society of New York, under the direction of Dr. Damrosch, will give during the season the usual six concerts, each concert to be preceded by a public rehearsal. The large orchestra of the society has been still further increased, and comprises the best musicians in the city. By the continued courtesy of the Oratorio and Arion societies, the Symphony Society will have the assistance of their large and well known choral forces. In addition to standard works, a number of new and interesting compositions have been secured, which will be performed during the season. The demand for a repetition of Berlioz's "Le Damnation de Faust" has been so general and so urgent that the society will repeat this popular work at one of the regular concerts of this season. Engagements have been made for filling the principal solo parts with distinguished soloists who have not before been heard in this work. Another of Berlioz's grand compositions for soli, chorus and orchestra, is in preparation. The dates of the first public rehearsal and concert are Thursday afternoon, November 4, and Saturday evening, November 6.

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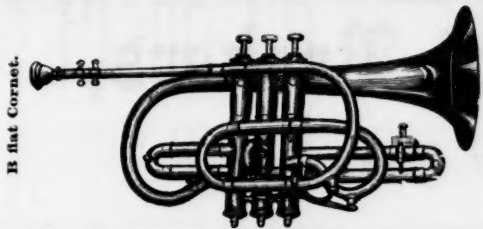
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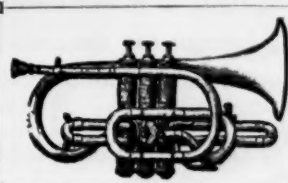
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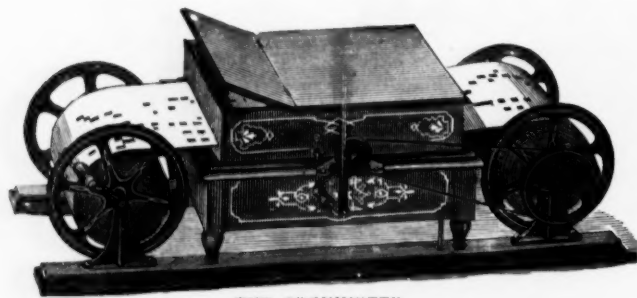
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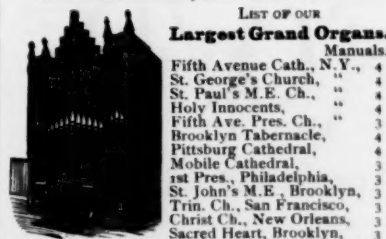
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